

Massachusetts College of Art 1873 - 1973



MASSACHUSETTS COLLEGE OF ART

CENTENNIAL YEAR

1873—1973



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<https://archive.org/details/massachusettsch1973mass>

new as one

grew as one

never less

Jack Nolan

DEDICATION

Anne Eskrigge, College Librarian
1952–1972

Time present and time past
Are both perhaps present in time future
And time future contained in time past.
George Elliot



We too often judge people by
past achievements.
Past accomplishments.
The past.

Anne Eskrigge never concerned
herself with the past.

We must now concern ourselves with
our future.
Our growth.
Our vitality.

Anne Eskrigge resembles us
in that spirit.



Genius is formed in quiet,
character in the stream
of human life [Tasso, l.ii]
Goethe



Yearbook Questionnaire

Brief Description;

This year, instead of a yearbook for Mass. Art students, that is designed and produced by a few students, the concept is such that each student (senior) be responsible for the design of his or her own page. Also there is the option of producing one's own page (i.e. actually printing an edition of 1500 copies). We understand that this is no small feat, however we also feel that within the concept such an undertaking would be more than acceptable, and might possibly even be included in a semester work.

These pages will be combined into a "portfolio" yearbook, which truly represents each senior, the senior class as well as the spirit of the entire year at Mass. Art.

Although we have called it a "portfolio yearbook, it will still have some of the same characteristics of a standard book, that is, it will be bound in the same fashion as color-aid swatch books are, in this sense the pages as individual units are removable.

Questionnaire;

In order to get reasonably accurate estimates from printers, to organize the logistics of compiling such a volume, and to gather some information at this time which will be printed in the near future we ask that each senior and faculty member fill out this form

1. Print your name as you wish it to appear in the yearbook.

If you don't acknowledge this section by the deadline your name will appear as it is on the registrar's list (as it appears on your mailboxes)

2. Do you plan on printing your own page?
3. Do you plan on using a halftone or line art or color?
Example; A photograph is a halftone, so is a wash drawing or anything that has shades of grey.
Line art is an ink drawing, and can be pencil if the line is dark enough.
4. If you plan on using color please specify which one (or two maximum)
5. What kind of paper do you plan to use?
(See samples on bulletin board outside of room C-9)

We must ask that this questionnaire be filled out immediately and placed in the marked box outside of room C-9.

Technical information has been posted on the bulletin board by C-9, however if there are any questions which said information doesn't answer, please don't hesitate to ask any member of the staff, who can be located in room C-7, or the D.R.U. offices, which are off of room C-9

DEADLINE WEDNESDAY NOVEMBER 22 DEADLINE WEDNESDAY NOVEMBER 22

Dear Faculty,
Dear Seniors,

Dec. 11, 1972

We are sure you will be delighted to hear that this is your **LAST NOTICE BEFORE INTERCESSION** to inform you of our work schedule on the yearbook.

DEC. 15--the questionnaire deadline. If your questionnaire has not been turned in, your name will be typeset as it is written in Mr. Stavros' records.

DEC. 22--we must have all other written material in order for it to be typeset over intercession. If you are doing a poem, proverb, or whatever, be sure you give it to us **AS YOU WANT IT REPRODUCED!** That means lines, spacing, punctuation, **EVERYTHING!** And we must have it by **DECEMBER 22!**

1st RETURNING WEEK IN JANUARY--all finished art work and photography is due. Make sure it is properly mounted or as close to a mechanical layout as possible (see wall outside C-9). If you are using two colors, we need color separations.

The page size is 8 inches by 9 inches, but you are only concerned with an 8 by 8 inch surface. If you need any help in doing any mechanical work (cropping, reducing, photostating, etc.), someone will be available during the intercession in the DRU room in C-9.

THANK YOU FOR YOUR ATTENTION, AND GET ON WITH IT SO WE CAN GET OFF YOUR BACK AND ON YOUR YEARBOOK!

THE YEARBOOK COMMITTEE

NOTE: pages are printed on one side only, so your work will be seen on the right-hand side as the book is opened.

MEMO

TO: The Senior Class

FROM: Yearbook Staff

RE: 1973 Yearbook

We are happy to inform you that the 1973 Yearbook Proposal was so fantastic that it has won all prizes for the Printing Company "Headache of the Year Award." Truthfully, our budget and their estimate didn't make it. We have had to make design adjustments:

"1. NO GLACENE OVERLAYS- Names will be printed on the left hand margin outside the image area. However, don't consider it a glacene loss-for it is a paper gain. You will get an extra inch in your margin... pause for screams and jumps of joy... The Yearbook size will be 10" by 8".

NOTE: The image area does not change.

"2. All 3 and 4-Color pages have been eliminated... spindled, folded, and mutilated. If your page falls into this category, please see us soon...REAL SOON.

"3. The two color combinations are dependent on cost and demand. There is a possibility that the two colors you selected will not be available. So if you are concerned, inspired, turned off or turned on- please see us. However, you may leave the color selection up to the discrimination of the Yearbook Staff (who have excellent taste).

You can come and congratulate us personally during our Office Hours: 9:00 am - 12:00 pm. in Room C-9.

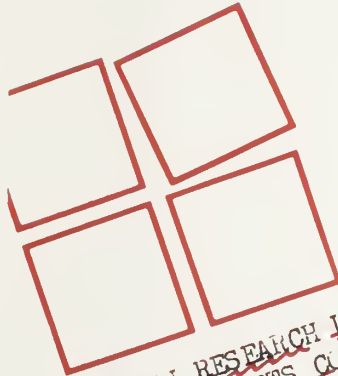
Performing Arts Group

Dave Armstrong
Joe Locantore
Tom Austin
Bill McEntee
Any Cotton
Mark Drobnis
Thomas Paine
Andy Polivy
Peggy Voski
Gerry Gropp
Debbie Pratt
Debbie Blackwell
Merrill Aldigheri
Bruce Bowen

Wayne Christiansen
Denis Knowles
Chuck Lew
Dave McGavern
Tom Stratis
Geoffrey Hall
Jan Furrer
Denise Koelsch
Don Juan
Kathy Karwat
Fran Gardino
Marc Frigon
Walt Disney
Amos
Karen Gray
Heather Knudson

Don Meuse
Dave Moore
Joe Upham
Eric Kimball
Tom Canty
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Jim Rock
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DESIGN RESEARCH UNIT
 MASSACHUSETTS COLLEGE OF ART

Preamble

There has been established a non-profit educational affiliate of the Massachusetts College of Art called the Design Research Unit. Similar to a design consulting firm, the Design Research Unit seeks clients with specific problems related to graphic, industrial, and environmental design. Typical problems include visual communication, design coordination, corporate identity, space planning and structural design. The clients themselves are exclusively non-profit organizations and institutions, particularly those who for one reason or another cannot afford to hire professional design service. This kind of service is very a need for high quality design houses, but who nonetheless have easily performed by the student staffed and student operated Design Research Unit. Presently the Design Research Unit consists of a board of directors, a faculty design advisor, a student business advisor, and student art director and designers. It is expected that this structure will expand as the volume of work increases; the most notable additions being an advisory board of directors, a full time manager, and a student assistant art directors.

Both the Massachusetts College of Art and the community stand to gain a great deal from the existence of the Design Research Unit. Participating students are able to complete a valuable but so far, obtainable portion of their educational experience. That experience practical applications of a total, logical approach to design not only get solutions to problems at hand but also those solutions is characterized by underlying principles of design methodology. To define, and innovate, the "safe" solution, very functional, very

'We Must Tell the President'

WASHINGTON—Can we scientists meet in Washington and ignore the fact that our national Administration is launching from this city the most massive air attacks in history? It is launching those attacks against concentrated centers of civilian population, while blandly announcing lists of military targets that under these circumstances insult the intelligence of every thinking person. North Vietnam hardly contains military targets; and a B-52 bombing pattern one and one-half miles long by one-half mile broad, dropped from an altitude of 30,000

feet, cannot pick out targets. Yet such bombings are now crisscrossing some of the most densely populated cities in the world, in an unprecedented orgy of killing and destruction that horrifies people everywhere—as Guernica, Coventry and Dresden once horrified them. And all in our name.

As scientists we bear a special responsibility. Explain as we will—that science is not technology; that most of us do not make proximity fuses, B-52 bomb sights and all the sophisticated super-weaponry of electronic battlefields—we have also too often claimed that our science is the ultimate source of all such advance technology. Indeed in World War II, which we could regard with some justice as a war of defense, we were ready to help design the prototypes of much of the technological arsenal being used now against one of the smallest and poorest of nations—a nation that offers so little in the way of military targets. This arsenal is now destroying nature itself in Indochina, the land, the trees, the stock animals, depriving a poor people of their homes, fields, means of livelihood and very lives.

Can we meet to talk of nature as our Government is destroying nature? As though that were not going on, directed from this very place?

Just a year ago, as we met in Philadelphia—the city of brotherly love—our President ordered the resumption of mass bombing of North Vietnam, which had been halted in

1968. Beginning the Sunday morning after Christmas, Dec. 26, and continuing until Dec. 31—as we met—1,000 bombing sorties were flown over North Vietnam. We know now that bombing has continued ever since; and now as we meet again in another Christmas season, it is being enormously intensified.

Is our science to serve life, or death? This planet that is in our care—this environment that concerns us so seriously—can we talk of ways to foster and preserve it here while wantonly destroying it there?

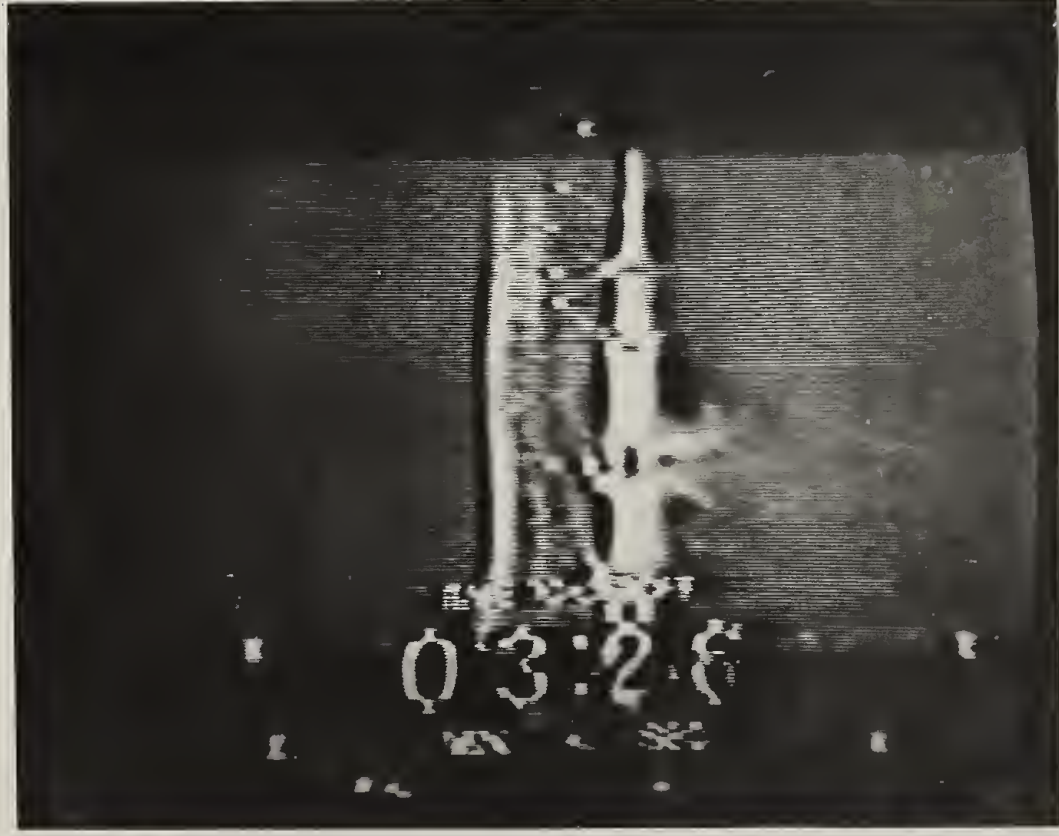
We must speak out, as Americans, as scientists, against this outrageous misuse of the fruits of science for death and destruction.

We must tell the President where we stand. Let us insist on an immediate end to the bombing. Let us insist that the cease-fire, we were told he was virtually ready to sign last Oct. 26 be signed now.

This statement was prepared for the American Association for the Advancement of Science, and signed by these members: Dr. George Wald, Nobel Laureate, Harvard University; Dr. Salvador Luria, Nobel Laureate, M.I.T.; Dr. Albert Szent-Gyorgyi, Nobel Laureate, Marine Biology Laboratory, Wood's Hole; Dr. Everett Mendelsohn, vice president A.A.A.S.; Dr. John Edsall, Professor of Biochemistry, Harvard; Dr. E. W. Pfeiffer, Professor of Zoology, University of Montana; Dr. Arthur Galston, Professor of Biology, Yale University; Dr. Arthur Westing, Director of the Herbicide Assessment Commission, A.A.A.S.; Dr. Richard Lewontin, Professor of Biology, University of Chicago.



Sculpture by Stanley Glaubach

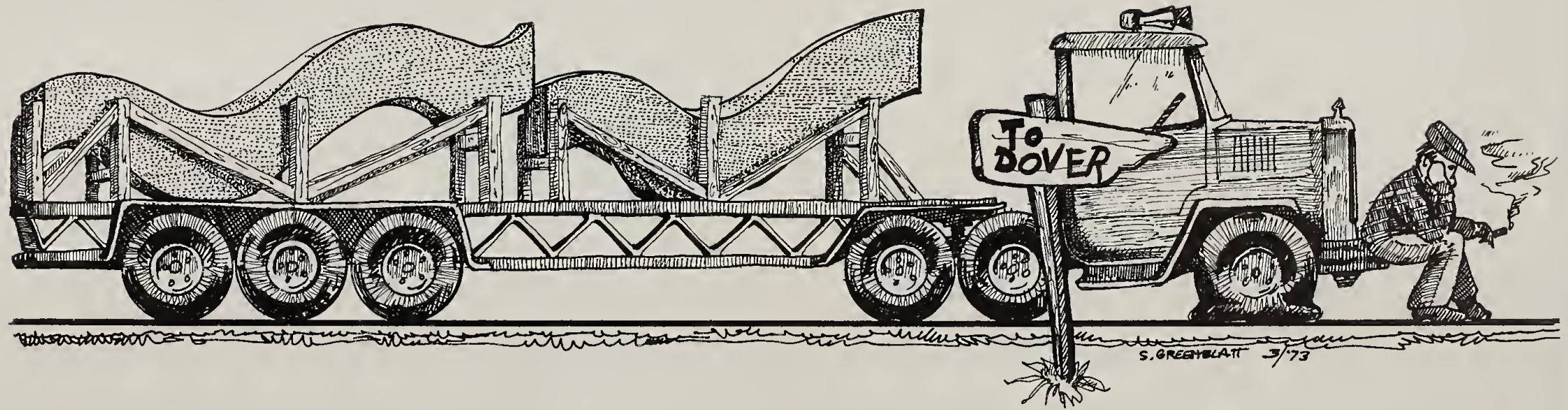




But someday somebody'll stand up and talk
about me and write about me - Black and beautiful - and sing about me and put on plays
about me! I reckon it'll be me myself yes, it'll be me.
Langston Hughes

Through the visual arts the BAU makes that
someday a today and yes, that somebody ourselves.
The beauty of Blackness is growing every
day within the souls of those living the Black Experience.
Black Artists' Union











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B.A.D.

November 7, 1972

Vol. VII/ No. 45/ Three Sections/ 116 Pages

Complimentary

McGovern Wins: Youth Vote Was Crucial

By Jeff Rosen

Ed. note: The following is excerpted from How McGovern Won the Presidency and Why the Polls Were Wrong by Arthur Tobier, published Oct. 6 by Outerbridge & Lazard/Ballantine Books, \$95.

NEW YORK—Nov. 8. After a night which few political analysts are likely to forget, Senator George McGovern, the South Dakota liberal who eight months ago seemed impossibly far from the presidency, appeared to have won the election as the thirty-eighth President of the United States. For hours the results in a dozen key states were too close to call and Mr. McGovern's fortunes were constantly shifting, but by 5:00 a.m. the Democratic candidate had built up safe leads in sixteen states and appeared close to victory in two others — California and Illinois — for a total of 276 electoral votes, six more than necessary.

McGovern supporters were jubilant. Some of them who had been behind the Senator since the bleak days last January when the polls gave him less than 10 percent of the vote and the nomination seemed remote were in tears. As the Pennsylvania and New York vote came in and the McGovern lead solidified there were cheers from the crowd. The excitement reached a peak when the victories in California and Illinois finally appeared sure.

Ironically, although McGovern was the apparent winner, he was trailing in popular votes. At 5:00 a.m. President Nixon had 36,041,381 votes to Mr. McGovern's 36,018,947 votes. President Nixon seemed certain to win 191 electoral votes from 27 states. He was leading in six others including Michigan and Texas which would bring his total to 262. In no other Presidential election

[Continued on page 23]



Nixon-Four, America-Zero

By William Kowinski

Crucial to the conventional wisdom about this year's presidential campaign is the belief that the moral energy fueling the McCarthy and Kennedy peace candidacies in 1968 is missing this fall.

If this drought of enthusiasm is real, it is certainly one of many bizarre aspects of this campaign. In the four years since the McCarthy campaign, President Nixon has given orders resulting in the deaths of forty per cent of the Americans killed in Vietnam. His administration has aided and abetted the persecution of the Chicago 7,

numerous Black Panthers, the Berrigans, Angela Davis, Daniel Ellsberg and others. In the period that began with Free Huey and ended with Free Angela, Nixon freed Lt. Calley and Jimmy Hoffa. Nixon ordered the invasion of Cambodia that set the nation's campuses aflame in 1970; when four Kent State students were shot and killed by National Guardsmen, Nixon blamed the students. The corruption in his administration neither began nor is likely to end with Watergate.

Yet, the press has been saying,

college students have been deflected from calling Nixon to account on these issues. Mike Royko, the Chicago columnist, noted that this year many young people formerly in the vanguard of the anti-war movement "...have even taken an interest in other aspects of the campaign, such as wondering if McGovern would be a competent administrator. In 1968, none of them cared if Senator McCarthy had enough administrative skill to pick out a necktie in the morning."

[Continued on page 6]

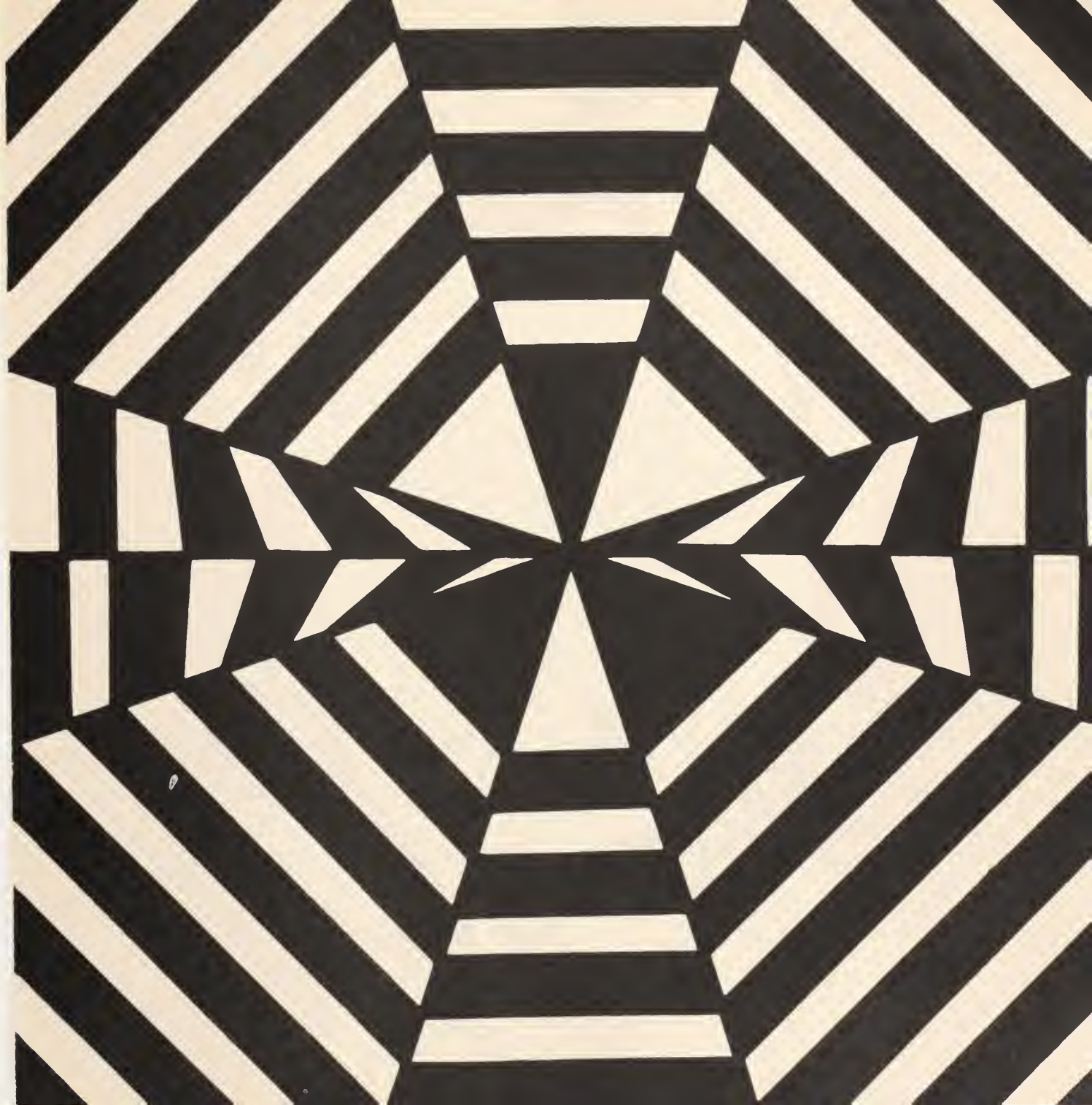




William MacAulay Jr.



Paula A. Todisco



Calvin Burnett





Cydney Spadaro



George Nick

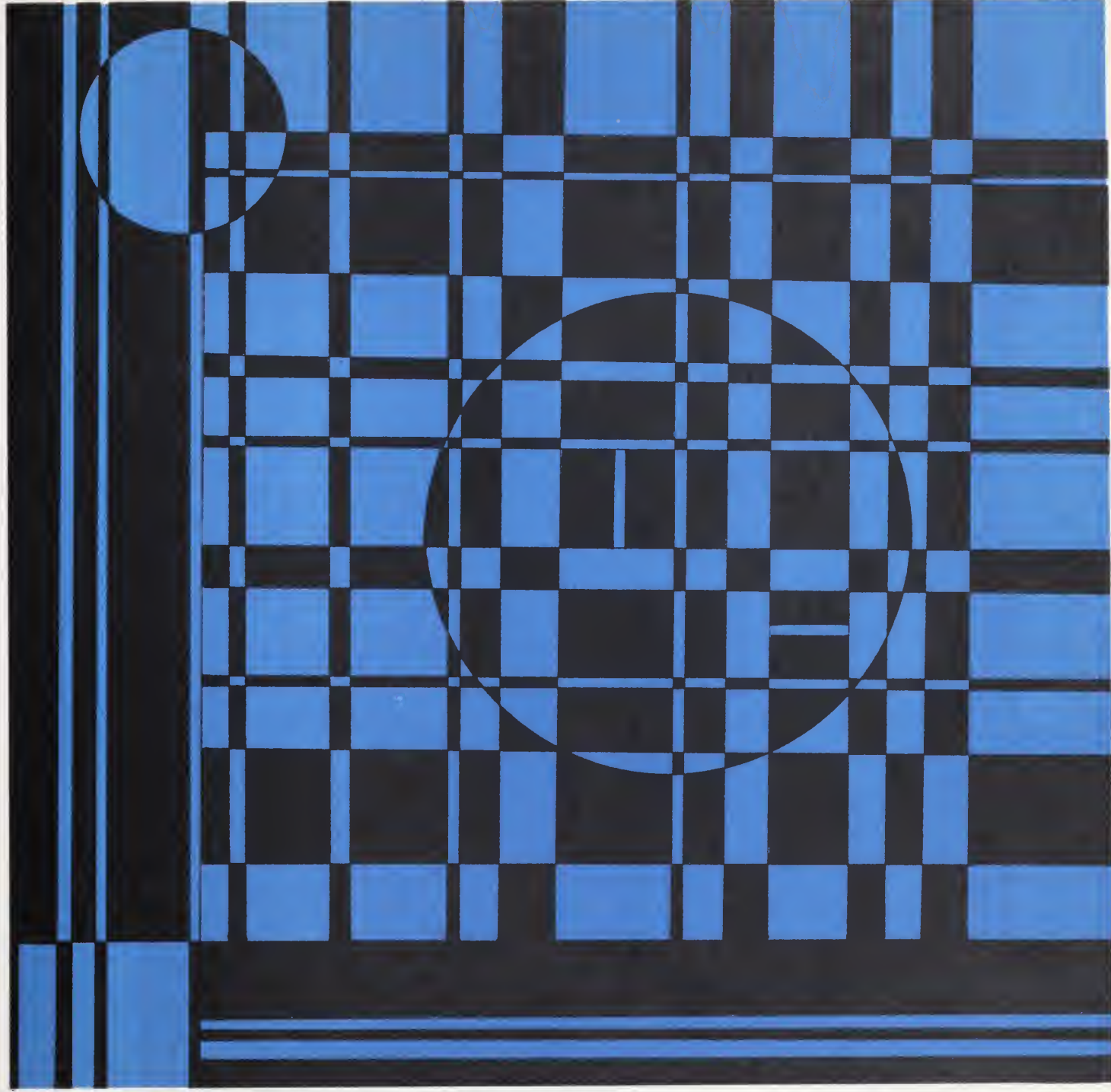


Lyz Festner Coakley





Paula DeSimone





Paul Stranieri

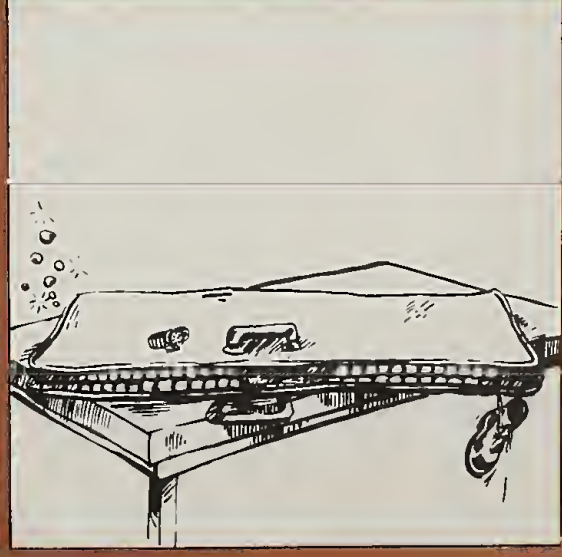




an image. . . .

and
your whole body
from fingertip
to fingertip,

is
nothing more
than
your thought itself"



Anthony Mastroianni and Helene Lubot



Francia Seipel

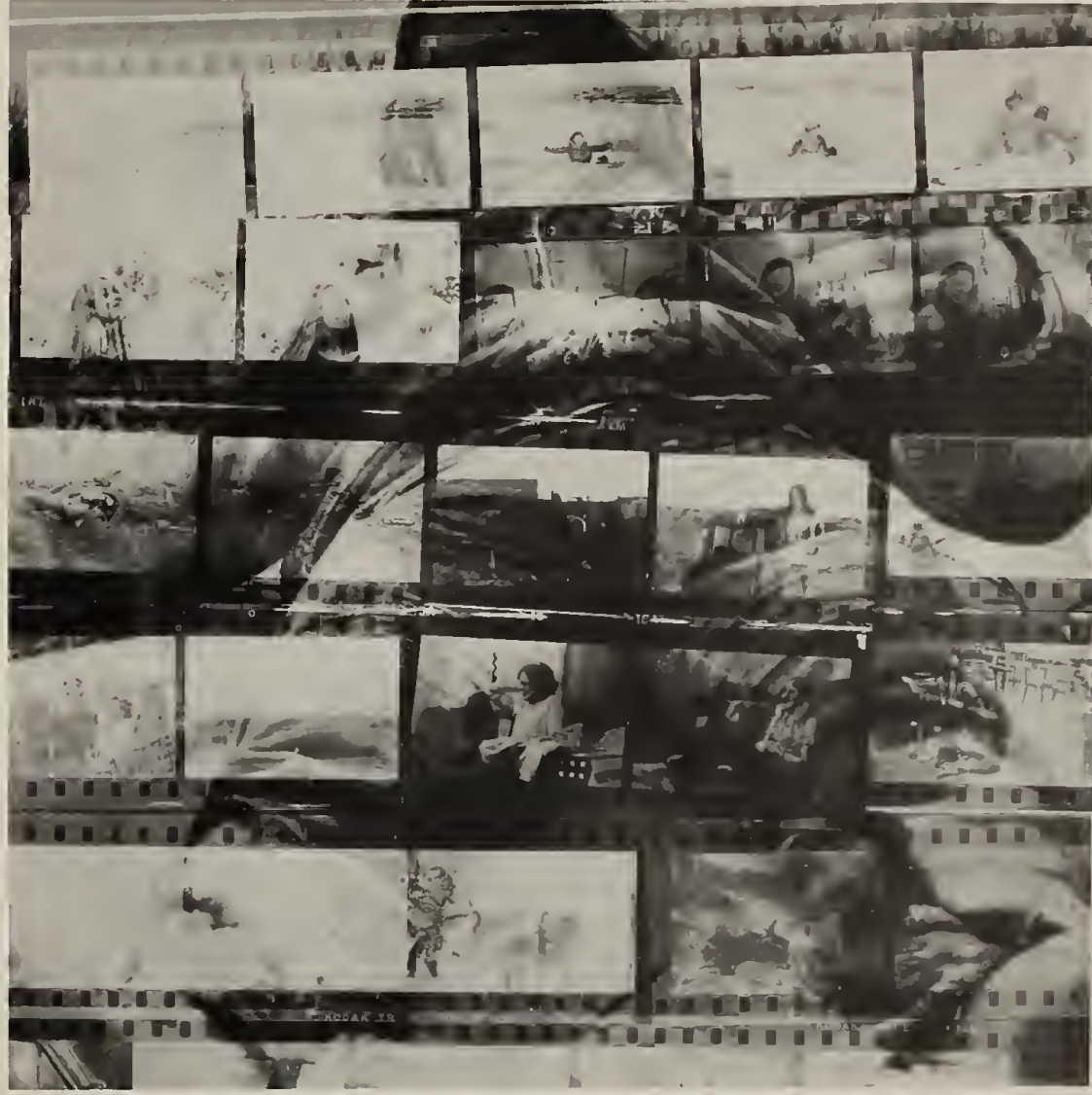



Marie Chmiel



Robert Pestell







THOUGH I'VE SEARCHED
THE ENDLESS REACHES
OF SPACE, I HAVE YET
TO FIND ANY WHO LOOK
SO DEVILISH IN A
GROUCHO MARX MASK
AS CODY, GOULD,
KIMBALL, OR (AHEM)
MYSELF!

Wendy Champion



Wendy Champion

Laurie Nobel





Tafesse Tsegaye



Jack Pattison





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ONE CROOKED MILE
WESTPORT, CONN.

January the 27th, 1972

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Thank you so very much
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Sincerely,

Betty Davis

Robin R. Storesund



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John Gillis



Sister Katherine Stempkowska

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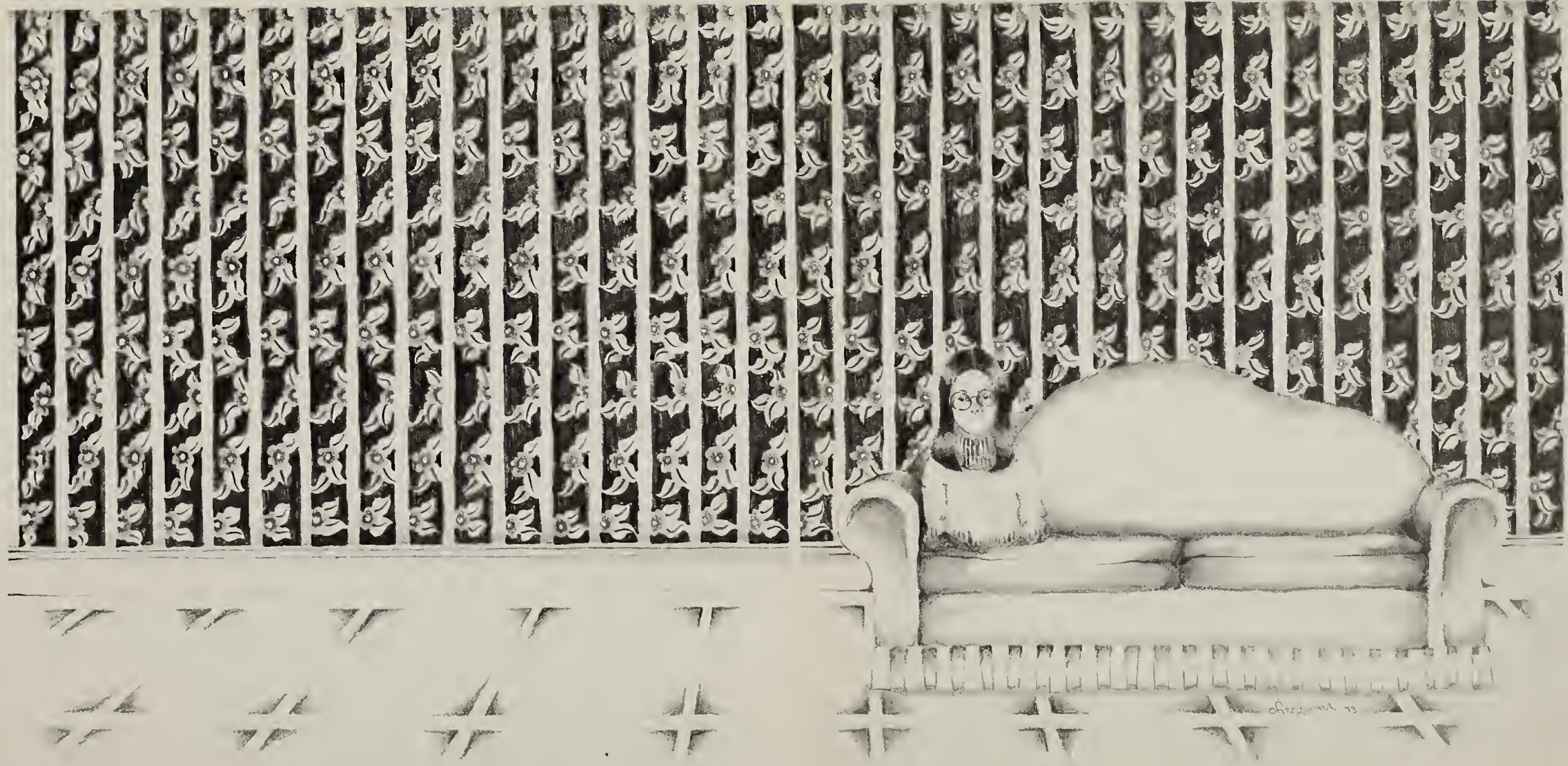


"He and his creation are one. This is himself at full stretch, in full action. This is his to do, his unique private enterprise, a giving of his best to the man-made world. His total being is alive and knows the joy of active engagement in the fulfillment of his singleness of purpose. This is his spontaneous way of life for which there is no substitute."

John Burton



Nancy Wehrly





Judith Walker



Gary D'Ercole



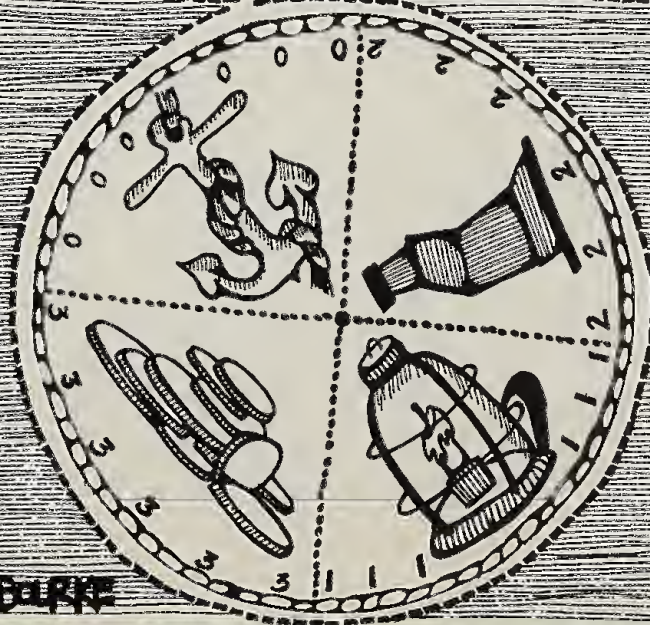


James Armstrong



Liz Hardy





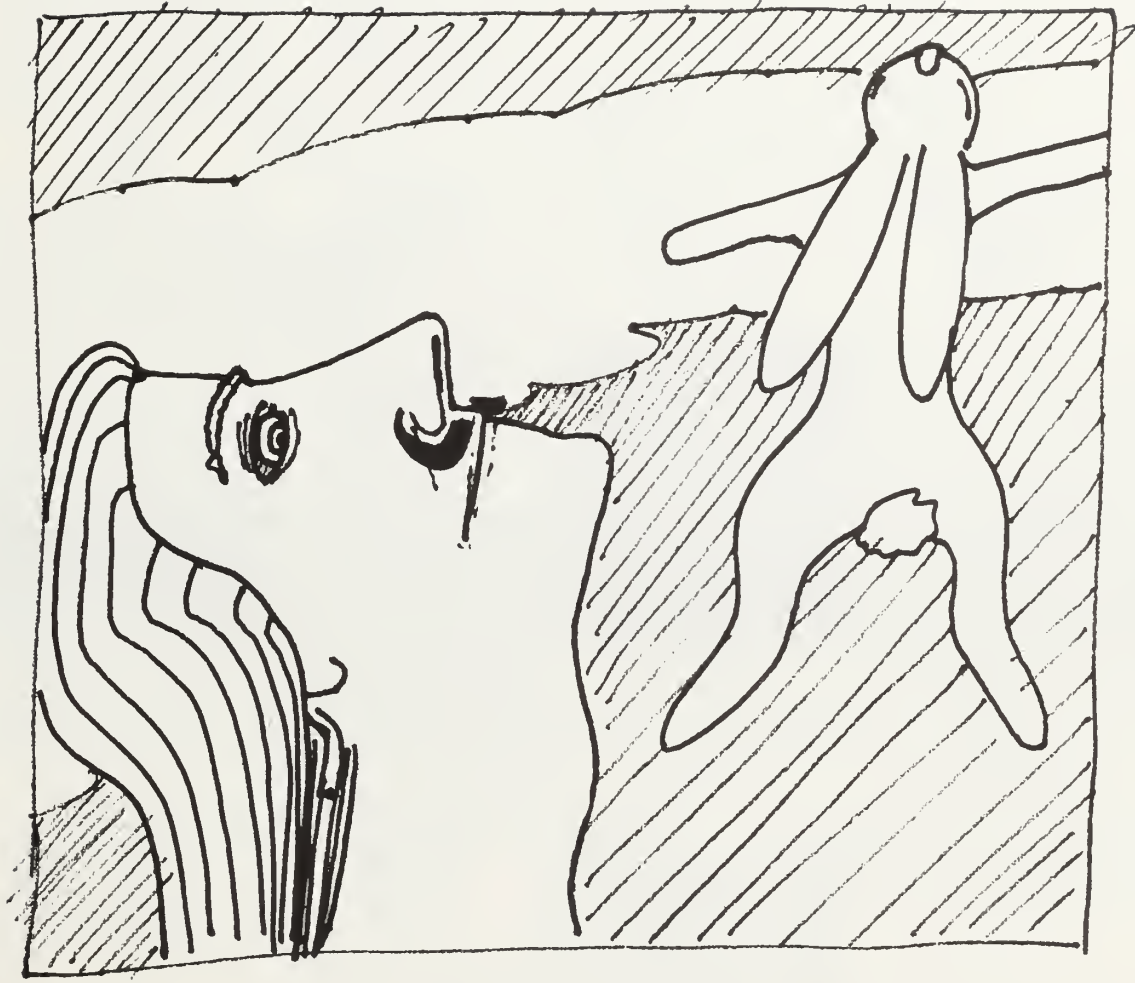
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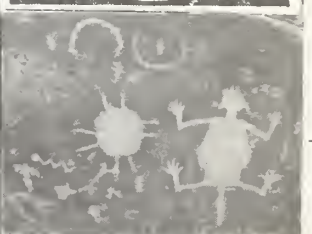
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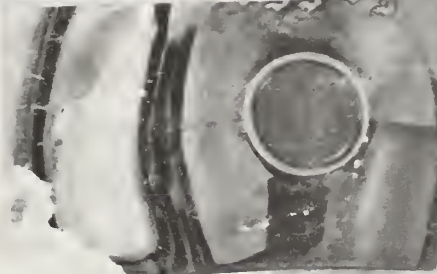
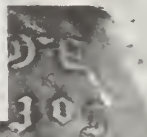
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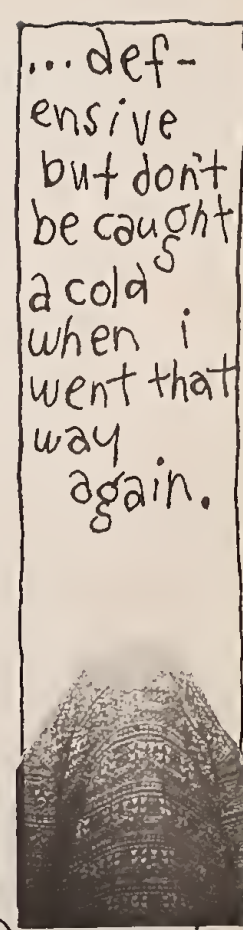
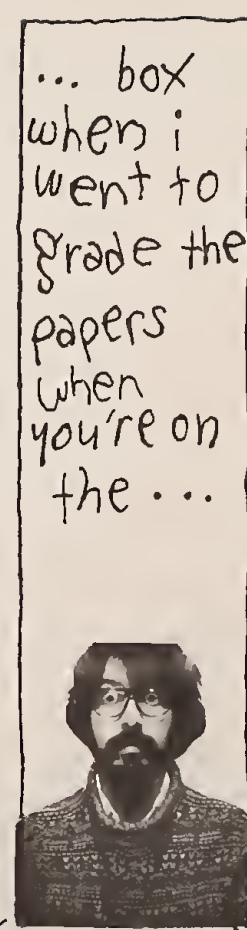
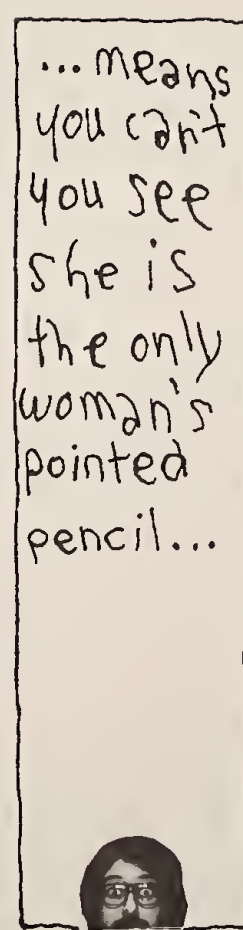
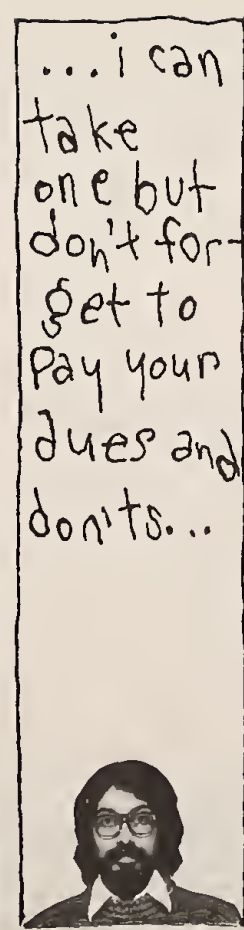
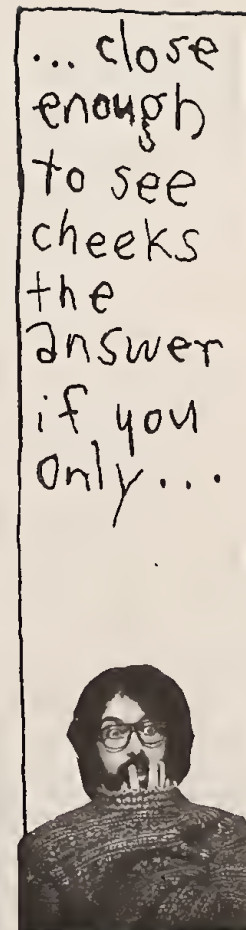
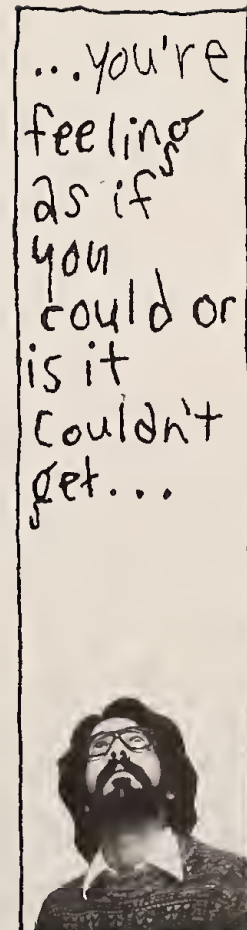
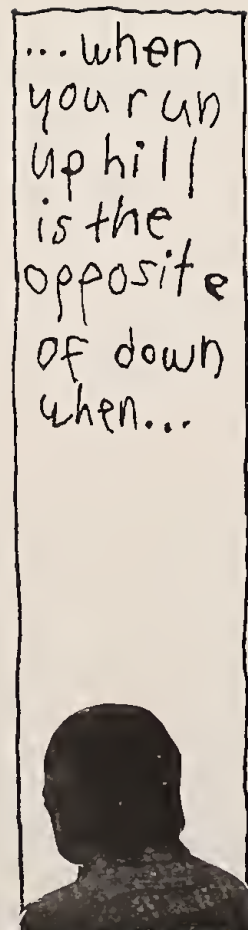
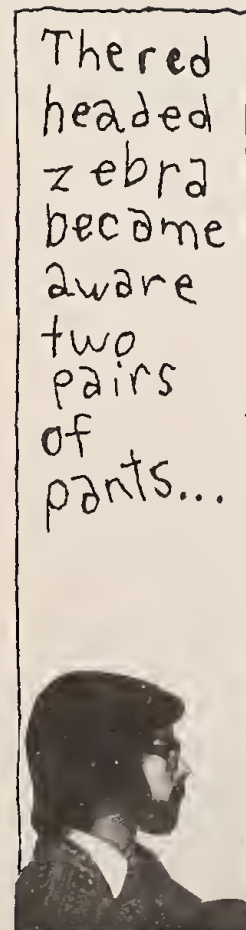
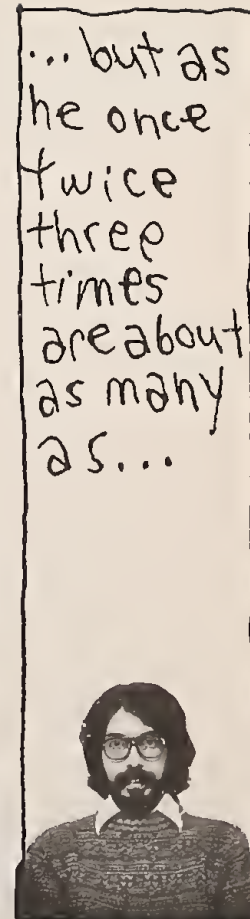
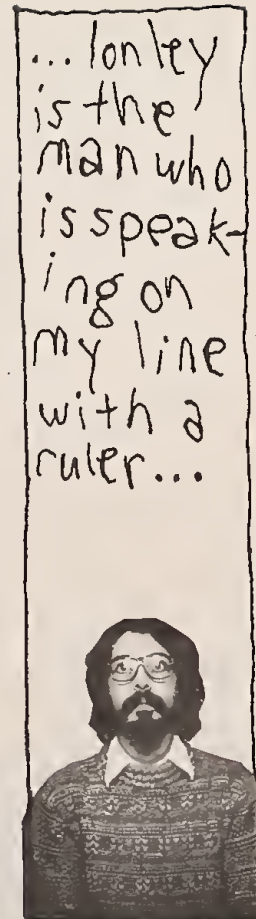
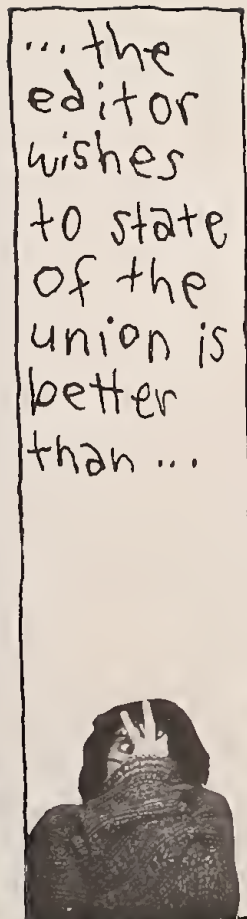
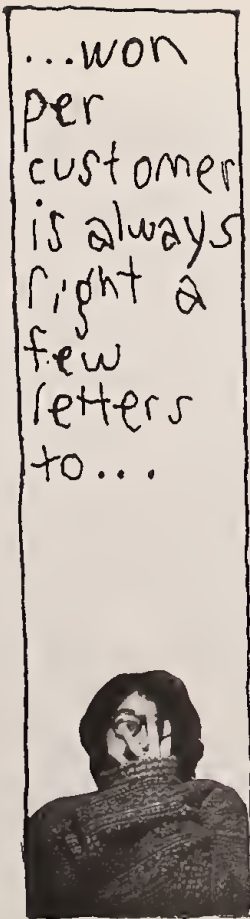
of bmu
D E



Tightrope .

The new





alfred (d.a.cupcake) deangelo

Felice Marie Andrus



Susan Ryan





Self Portrait

Oct 72

Chris Lucey





Caren Rubin Kolpan



Susan S. Peterson



Susan Stuart Peterson
1973



To the following people with great appreciation,
I thank you and...

David Davison: Who took me from "cages" to
"castles".

Russell Doucette: For being my father.

George Greenamyre: For introducing me to steel

John McLaughlin: Who believed in me!

Harris Barron: Who always listened.

Michele: I needed the affection, and love you
gave me so willingly.

Julie: Beautiful, But you never gave me time
to love you.

Marsha Karlson: My sister.

Christine & Kathy: Thanks for letting me use
the phones.

Susan Mezger: An artist and a woman who
knows me.

Mary, Pauline & Hannah: My good friends.

Ginny Volpe: My only girlfriend at Mass Art

Diane: If you only knew how much I loved you -
even on Nantucket Island!

Marcia: Who helped by caring

Wendy: For being so kind.

Michael Norton: Shit - We had it all together
at one time, and you DID love me that night
at Calhoons Hollow Beach.

Ginny Gunter: For teaching me about shows.

Mitch: For his time with "nod".

Denise: I know I'll be seeing you !

Paul the Cop: Who always has a nice word and
a parking space for me.

Hillman: For your help and madness.

Jim & Tracy: Who made it all possible for
lighting the light of TM.

Larry & Laurie: Who have been wonderful

Mike & Eva: Who have made me very happy -
and for making my last year better.

And last but not least my PARENTS who put up
with all my shit for 24 years.

Good bye Mass Art !!

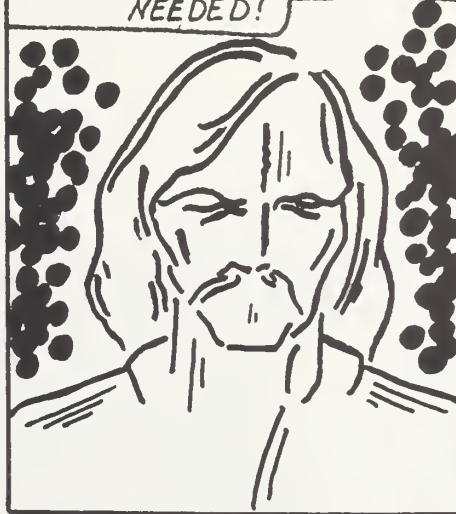
Betty Shugrue



A MIND-FORCE EXISTING AS
PURE ENERGY BEGINS TO
MANIFEST ITSELF AND EN-
GRAVE ITS PERSONALITY
UPON THE FORMLESS FACE!



TO EXIST IN THE PHYSICAL
WORLD, THE MIND-FORCE
USES PHYSICAL FORMS WHICH
IT WEARS LIKE CLOTHES AND
DISCARDS WHEN NO LONGER
NEEDED!



LINE BY LINE, THE PERSONALITY
EMERGES- GAINING CONTOUR
AND DISTINCTIVENESS OF
FEATURE!!

I EMERGE AGAIN! NO LONGER
AM I PURE MIND--



NOW I BREATHE THE AIR OF EARTH!
NOW I FEEL THE EMOTIONS THAT STEM
FROM THE SOURCE! ONCE AGAIN, I AM
THAT WHICH IS ERIC KIMBALL!



THE TIME HAS COME TO SUMMON FORTH
CODY, CANTY AND GOULD! TOGETHER,
IN THE GUISE OF BOSTON COMICWORKS,
WE SHALL MAKE ALL OF HUMANKIND
DIRTY-BOOGIE TIL THE COWS COME
HOME !!



Marion Olson



Leon Applebaum



Wendy Buskey



Wendy Buskey



Jain Fenton

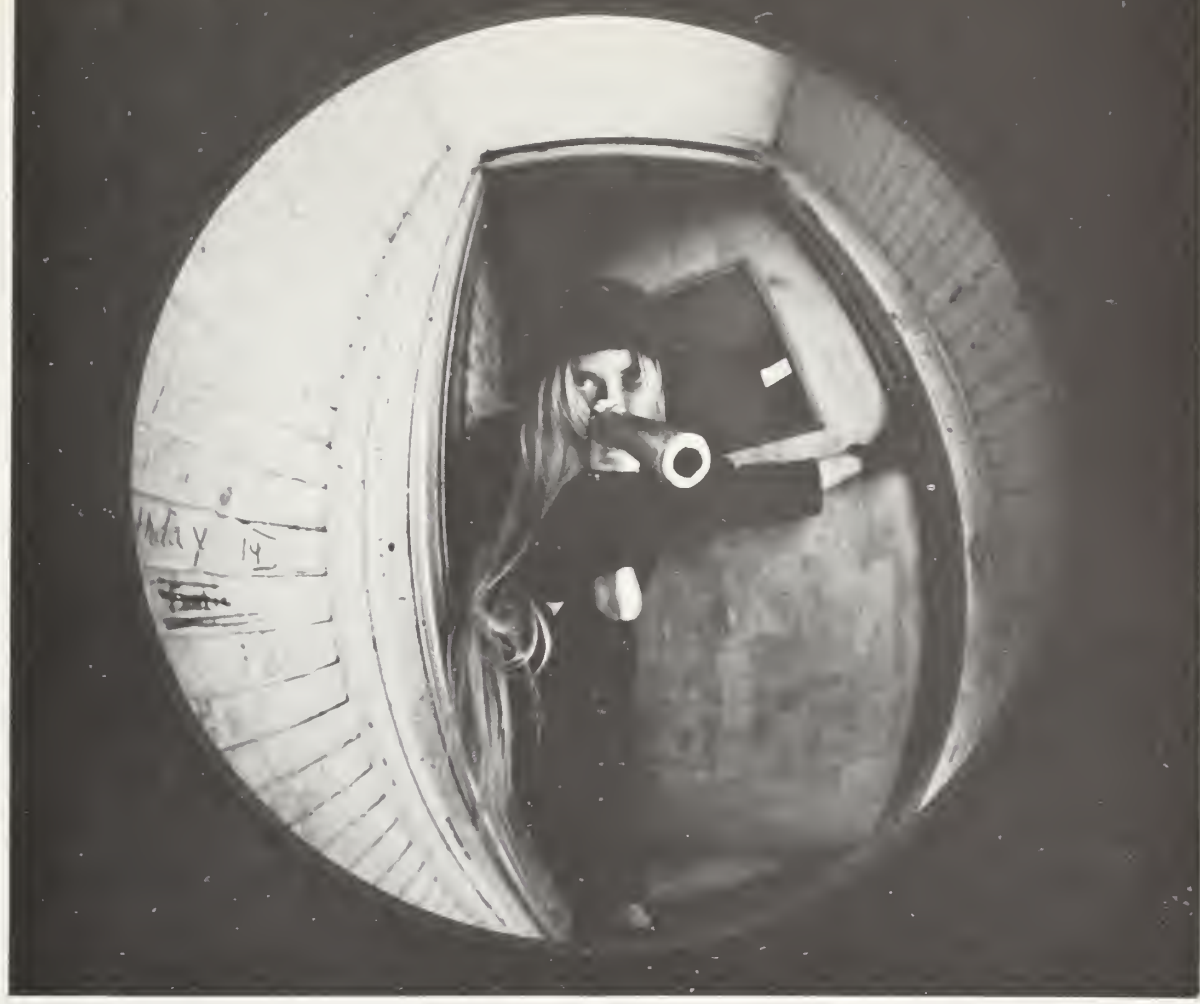




Michelle Dodds



Wendy Stevenson



Carol A. Mitchell



Cynthia J. Cline





*I saw that all this had only been buried
or clouded over and that it was still possible -
even if you had become liberated and had
renounced your childhood happiness - to see the
world shine and to savor the delicious thrill
of the child's vision.*
H. Hesse



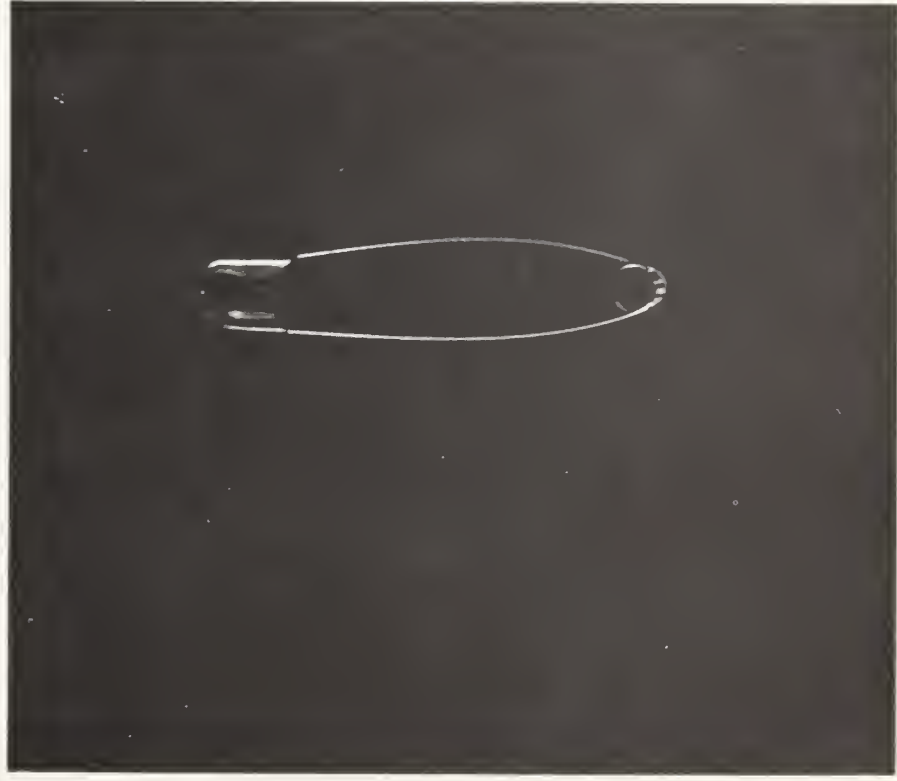
Deborah J. Goff



Jackie Leger



James Edward Hanna





Carole Newman







Catherine "Lady Socks" Hooper



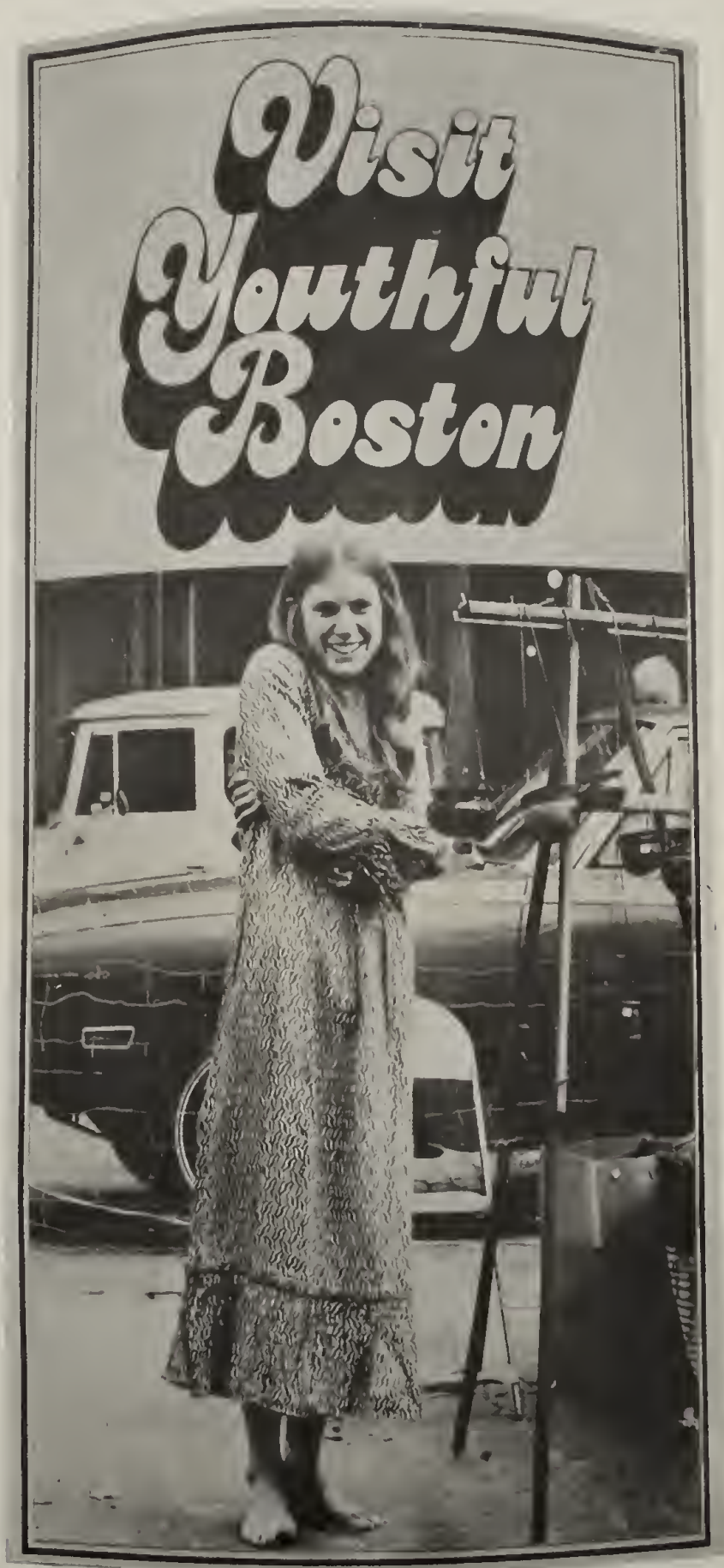
Laura Cambell



Joanne Murrman



Jo Murrman
Jo Murrman
Jo Murrman





Elaine De Leo



Roma Margaret Gal



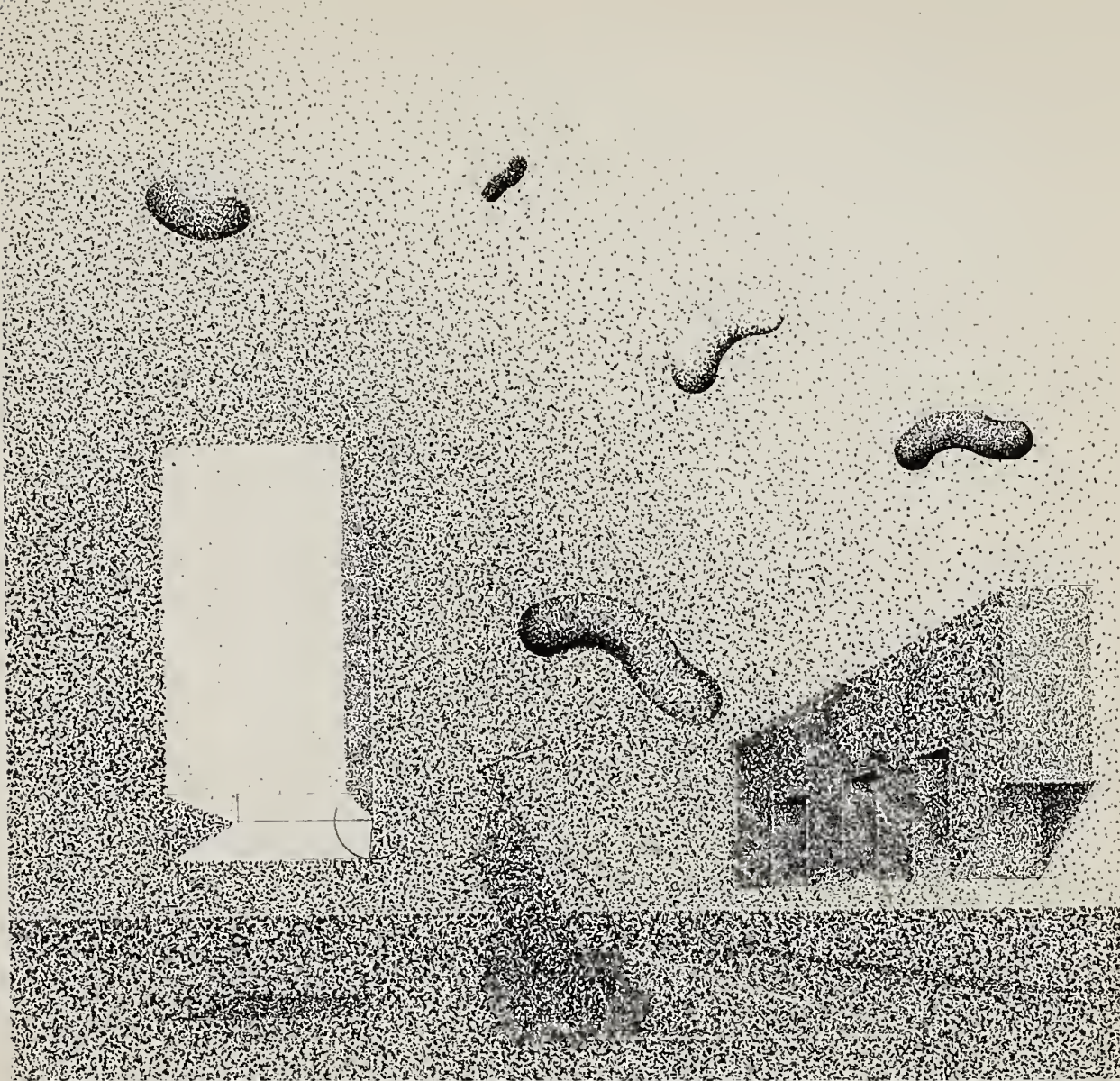
C

C

Ruth Leah Fisher







George Yee

Nancy Moninski



Kathy McLaughlin



Dave Walker



Virginia Souza



C

C

Ballad with a Divine Meaning

For all the beauty man can gain
Never my life away I'll fling,
But rather for some other thing
Which happy chance may well attain.

① Taste of delights that pass away
Nothing can give of lasting joy
Crispide to the palate, they,
causing the appetite to cloy,
Wherefore, for sweetness, taste most vain,
Never my life away I'll fling,
But rather for some other thing
Which happy chance may surely gain.

② The generous heart will never rest
With aught remaining to be won;
At that alone it works with zeal.
It knows not weariness or pain;
Its faith will rise upon the wing;
For it desires some other thing
Which happy chance may surely gain.

③ He that has felt the pangs of love,
And God's own touch has learn'd to know,
No longer cares for things below;
His joys are set on God above,
Just as a fever'd man in pain
His daily food away will fling
And clamor for some other thing
Which happy chance may surely gain.

④ Marvel ye not that this is so,
That taste conforms to no set law,
For of this ill the root and cause
With other things has naught to do,
Wherefore I find myself most join
All creature-joys away to fling,
And long to have some other thing
Which happy chance may surely gain.

⑤ For, once the will has felt the touch
Of the Divinity on high,
~~naught~~ else its need can satisfy;
It only begs another such.
But since, this beauty to attain,
No means but faith the soul can bring,
It finds in it some unknown thing
Which happy chance may surely gain.

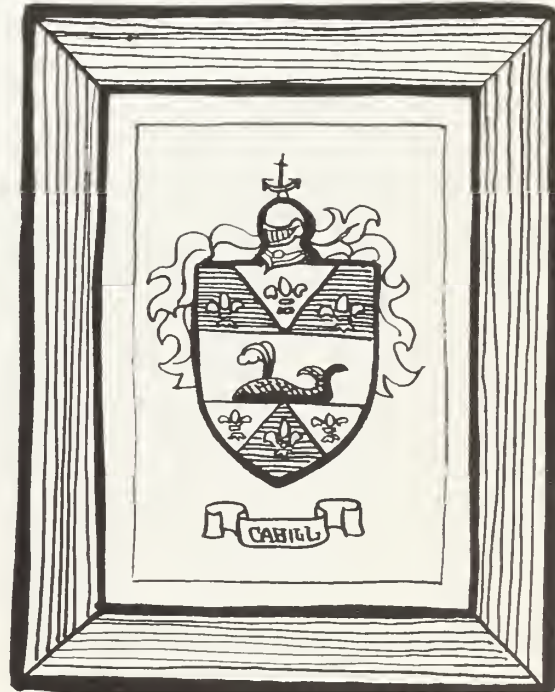
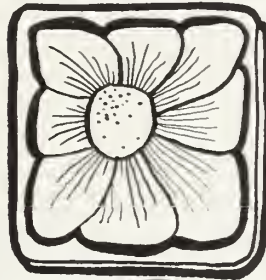
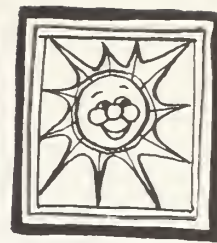
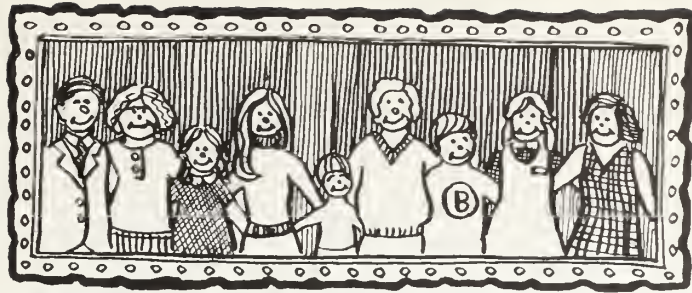
⑥ Wherefore, since this thou dost desire,
Tell me if thou canst ever grieve
Because no joy thou dost receive
From creatures, but dost e'er aspire.
Figures and forms thou dost disdain,
To naught that is on earth dost cling,
But yonder see'st some other thing
Which happy chance may surely gain.

⑦ Think not that that of greatest worth,
- To wit, a man's most deep desire -
Serenity or joy can ever fire
With that which pleases us on earth.
For more than beauty, which is vain,
Than that which is, was or shall be,
It yearns for something steadfastly
Which happy chance may surely gain.

⑧ The man that dreams of gains in store
considers what is to be won,
and that which is already done
He puts away as 'twere no more.
So I, desiring to attain
The highest that this life can bring,
Press ever toward some other thing
Which happy chance may surely gain.

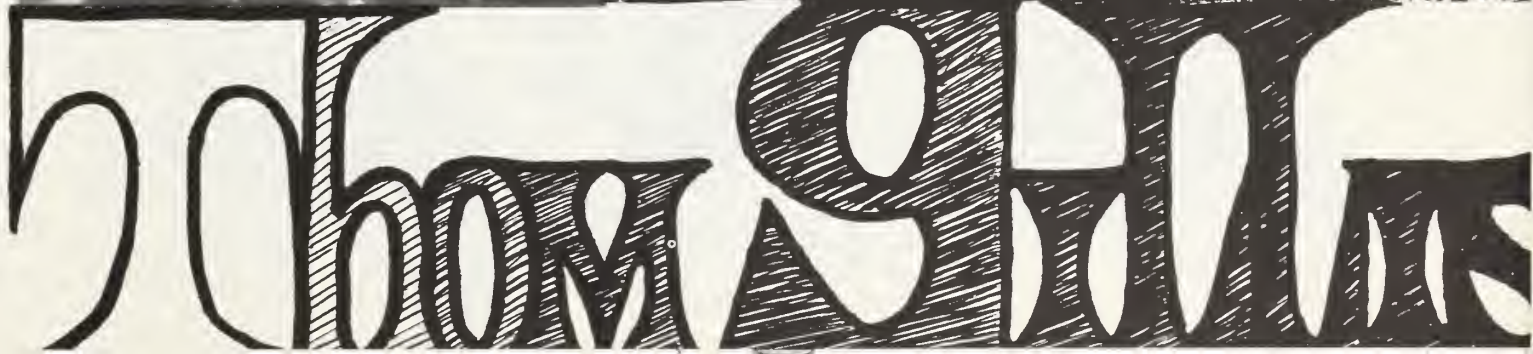
⑨ For that which mortal sense may see
Or apprehend while here below,
For that which intellect may know,
However lofty it may be,
For grace and beauty, which are vain,
Never my life away I'll fling
But rather for some other thing
Which happy chance may surely gain.

by
Saint John of the Cross.

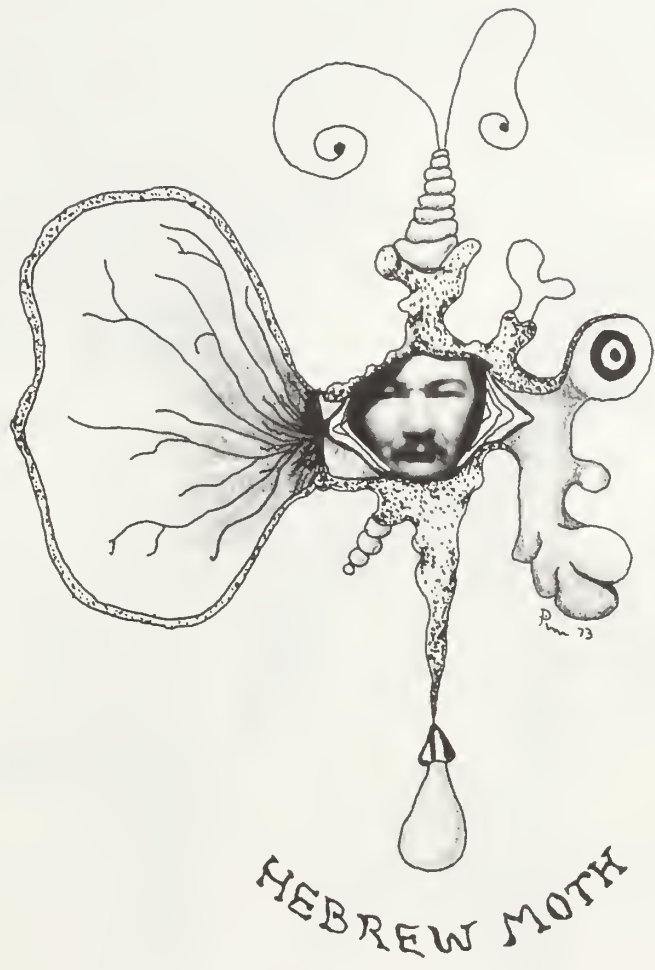




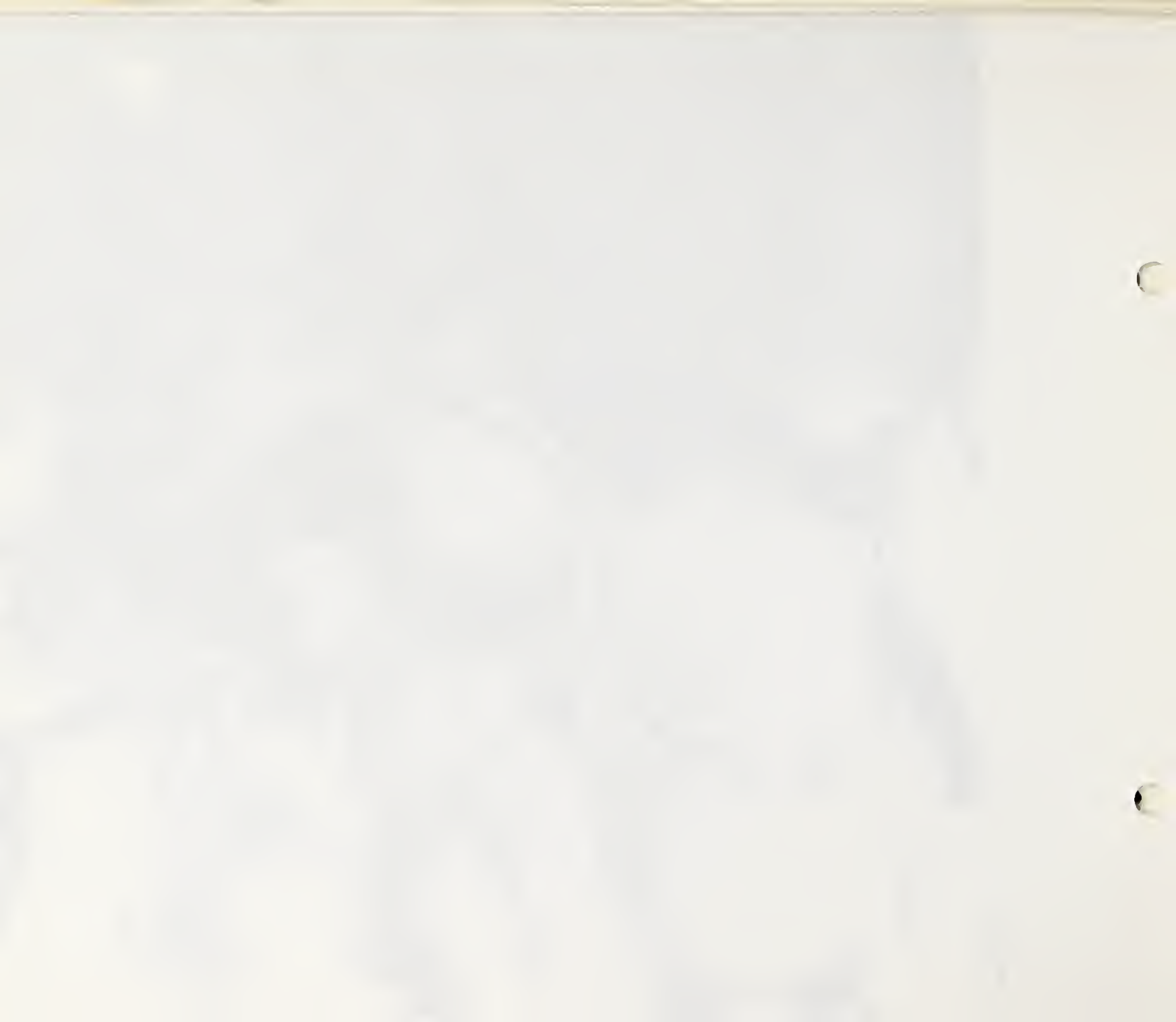
Thom Gillis



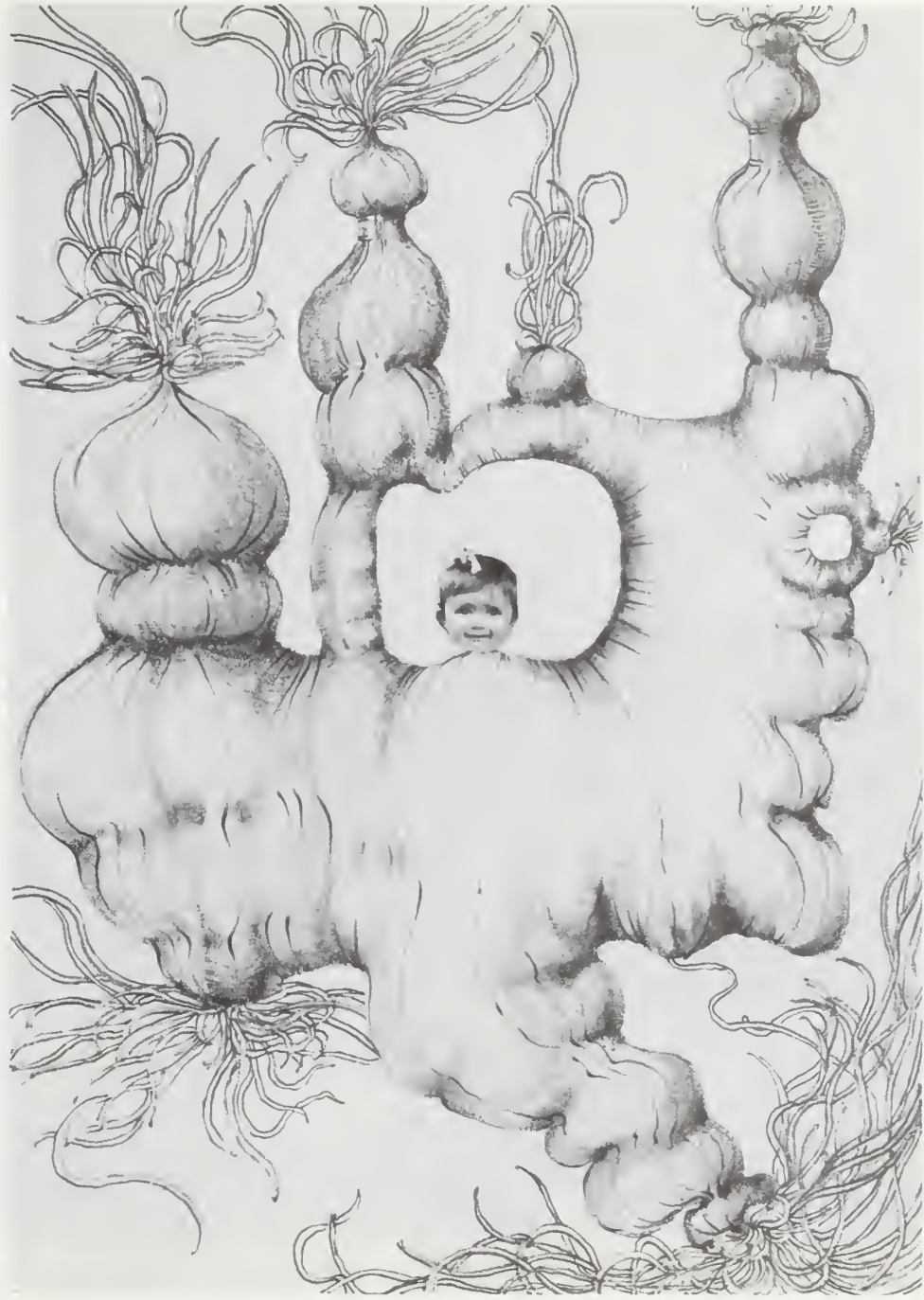








Judith Elizabeth Byron



Kathleen Ridge





Janet Lee Wright

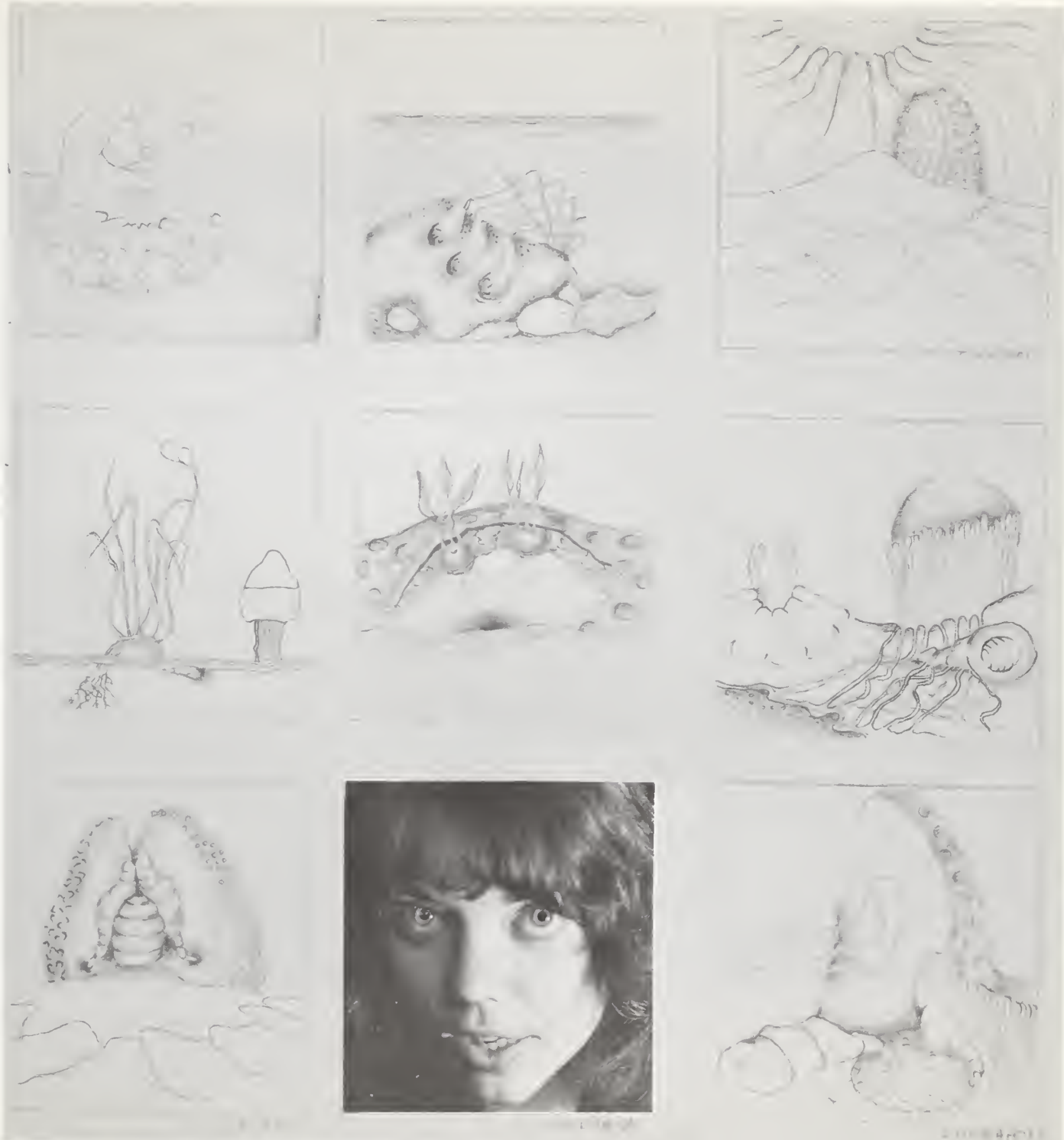


"Love is a canvas furnished by Nature
and embroidered with imagination." Voltaire

Alison Toby Karsh



Susan McMahon



Philip Mancuso

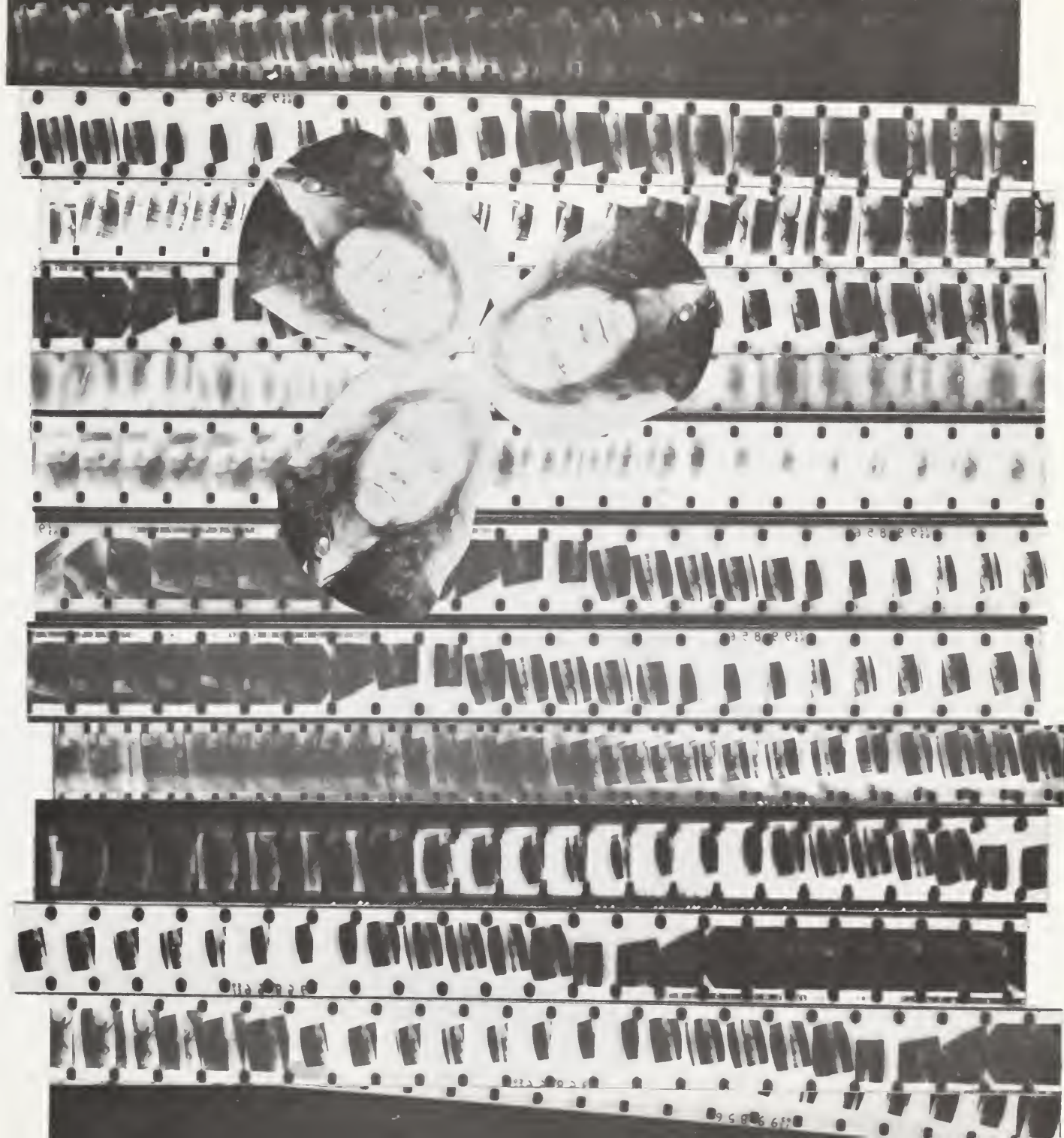




BABOONS
IN
SMALL
GROUPS!



Bruce Wood







Richard B. Newton



K







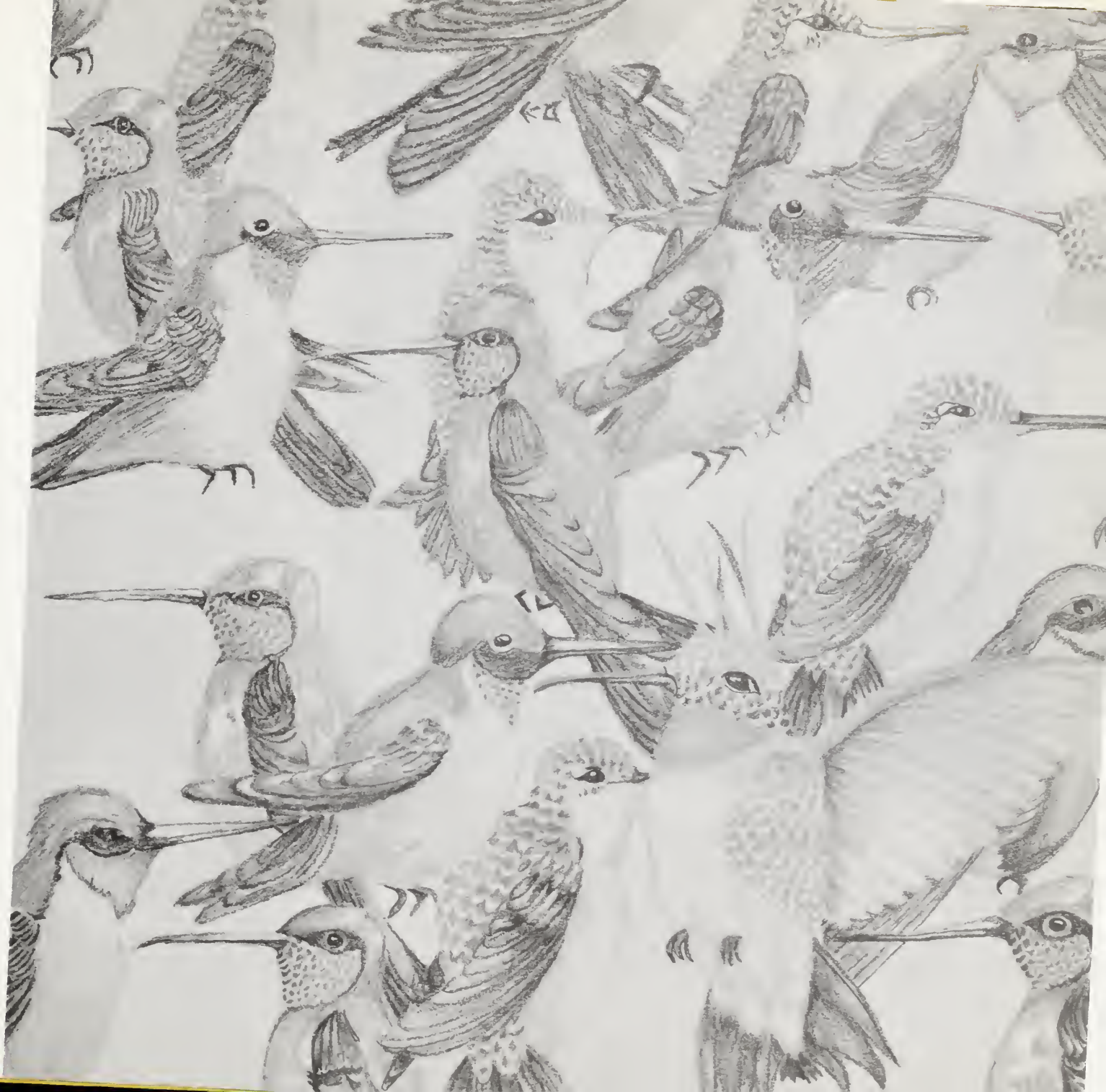
Pamela Geer





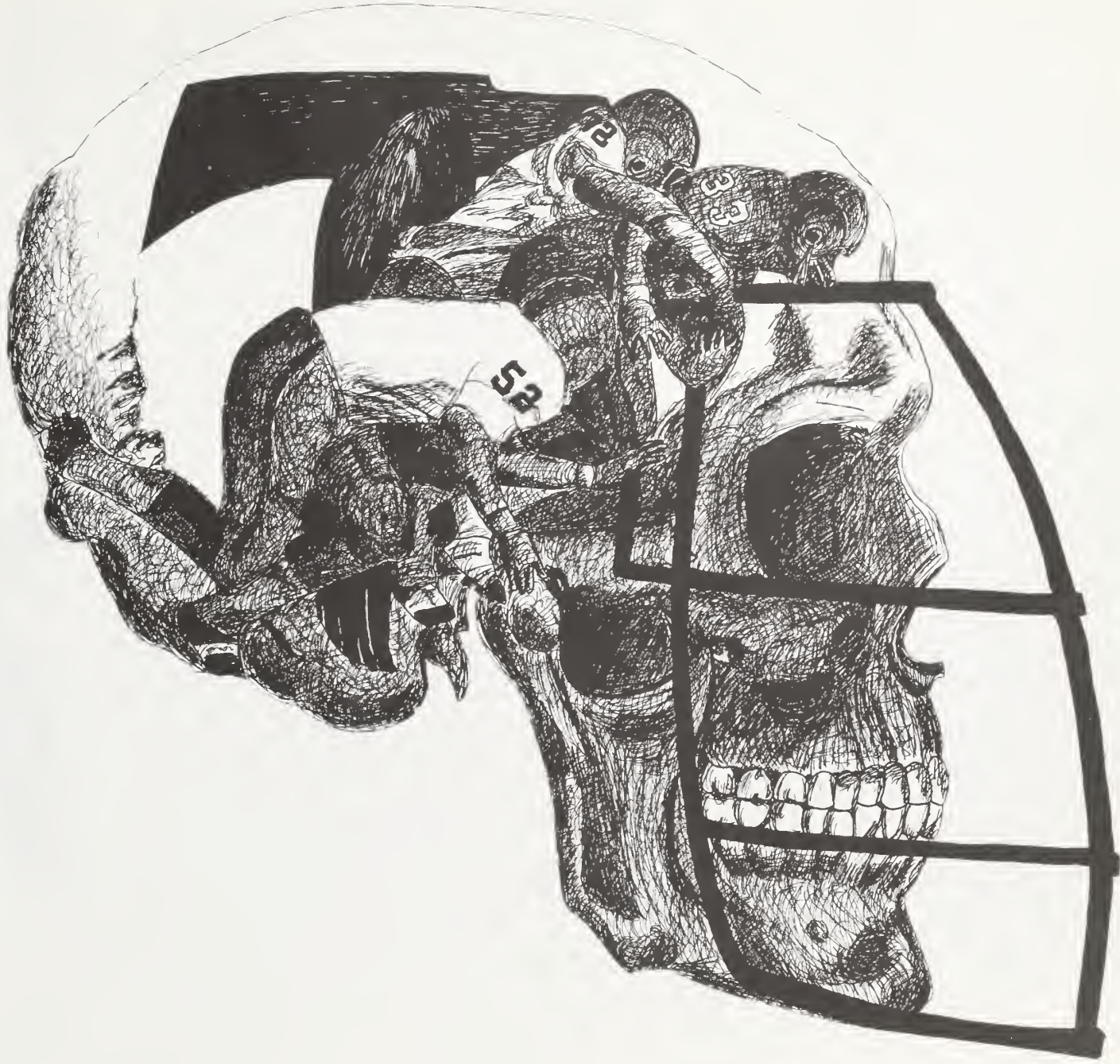
*Watching and waiting
for a friend to play with
Why have I been alone so long
Watching and waiting
for someone to understand me
I hope it won't be very long*





Stephanie Aylward





remember me softly
if we ever loved each
other
think of it now,
and all that is precious
and passion
and forever.
and for knowing you
thank you
remember me.



Ruth Ann Manley



John Ronald Nogueira



Evelyn Fodale Andeen





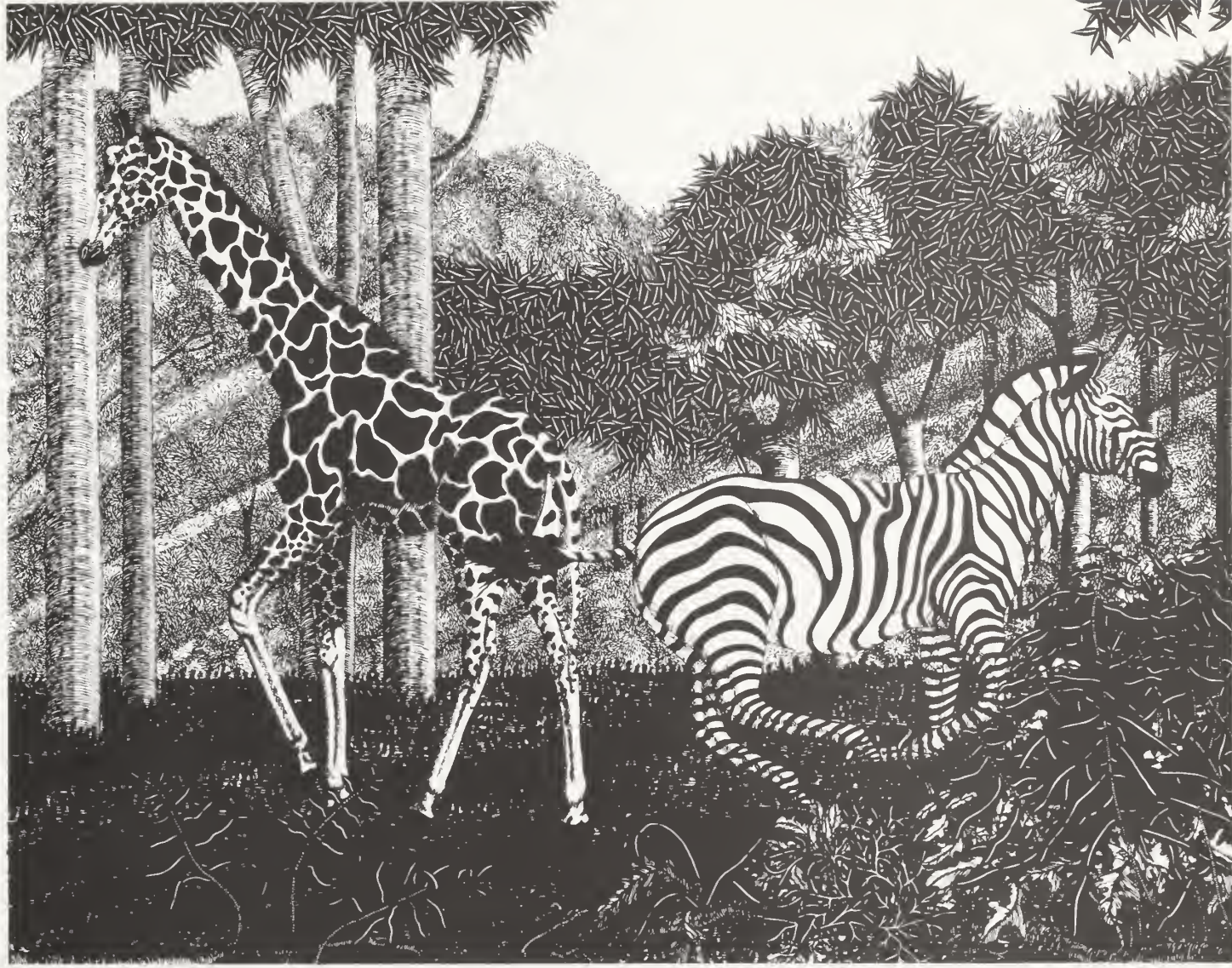
Dave Armstrong



"YOU MUST BE CAREFUL
OF WHAT YOU PRETEND
TO BE, BECAUSE SOMEDAY
YOU MAY BECOME JUST
THAT." BOKONON

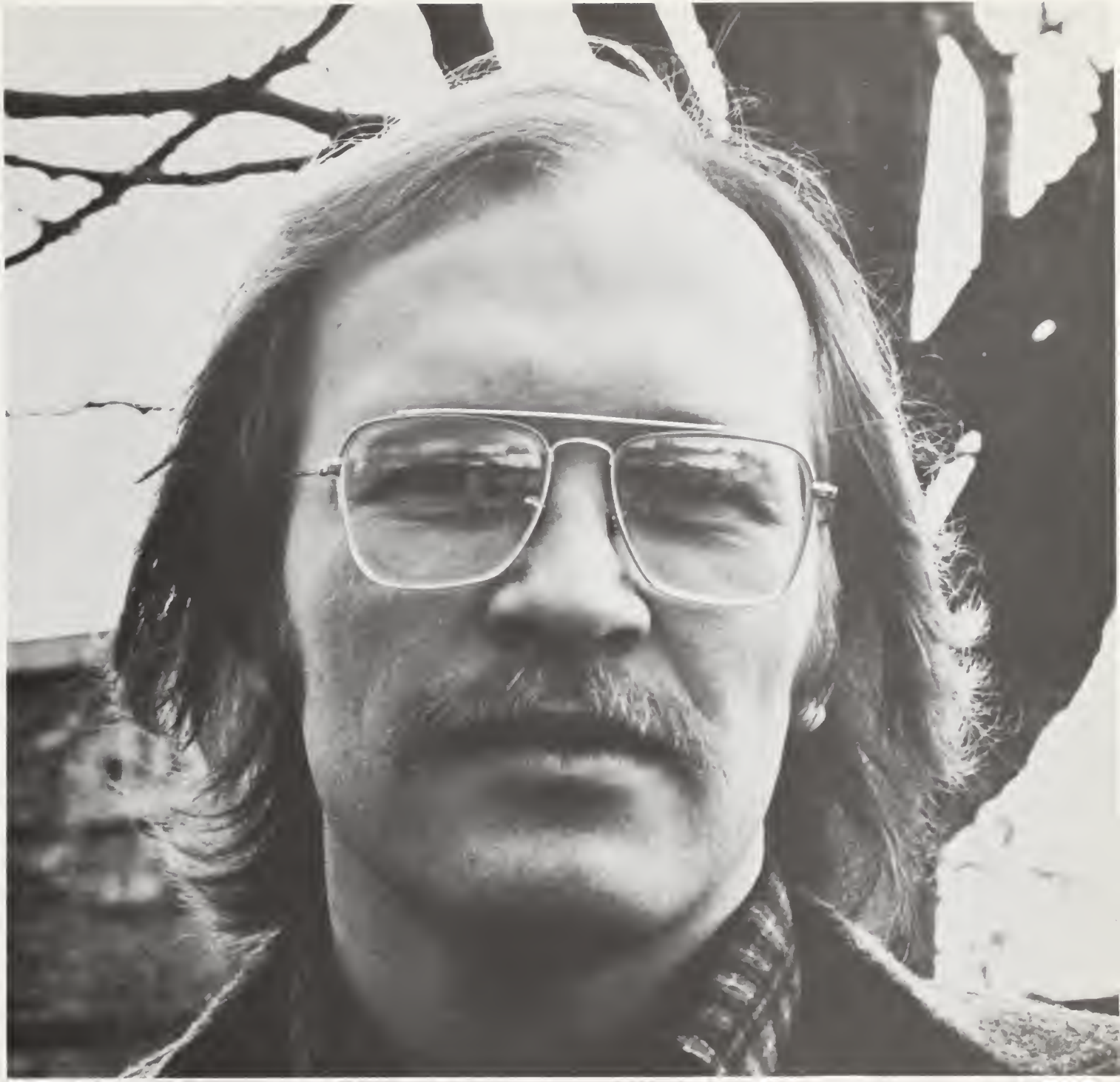


George Nichols

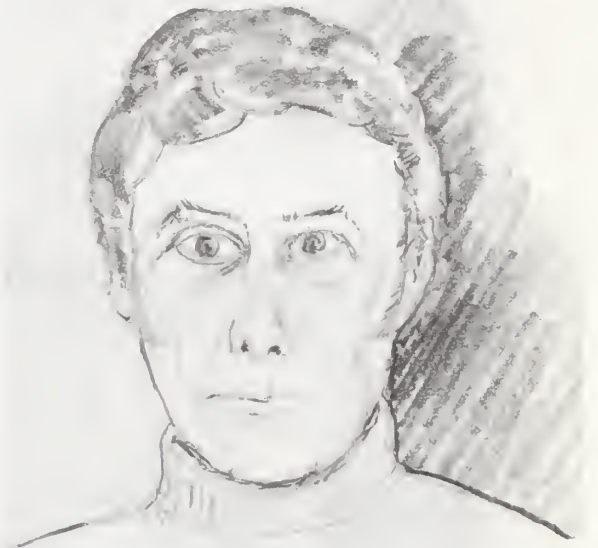




Thomas Michael Schier



"The inner feelings of ART bring a realism to life and its challenges. Is not life then the challenge of day to day changes with reality? However deep this inborn feeling, a creative thrust forces it into reality for all to enjoy throughout life ... to see, to feel, to hear or to express an emotion fulfilling a void in life which otherwise might not have been there."



Sid Willins '73

Alison Smith





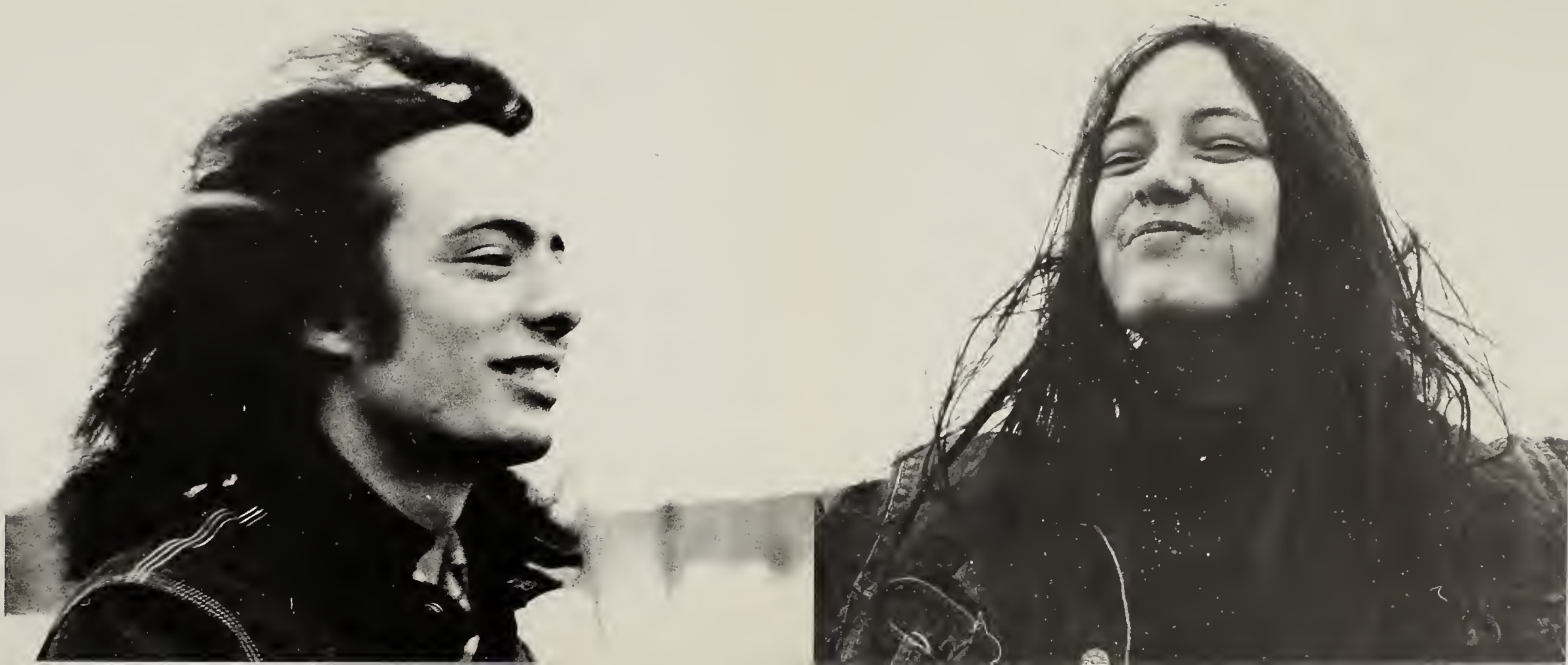
C

(

Andrea Sciarappa



Jonathan and Jeanne Stangroom



Eileen Friedenreich



Beverly Smith Coughlin



Paul H. B.

Anna Coniaris Comolli



JAMES HIGGINS





Pat Wozniak



Francine Trearchis



Mary-Ellen Moscardelli



Karen Evangeline Mortenson







Deborah understands -
you know the delicacy
of phantom lovers
and dawn-steamed ponds
truth in eldritch hopes,
dream a spiral growing -
treasure world, werelights
or rainbows? A steady proof
that reality is somewhere,
only when you need it.
Featherling future things
crisply waiting in line
for this very moment
to be yesterday.

1/10/73



Marsha Jabour



Bonnie Lerner



Diane Weston





Lauren Fushi



Matt Doughty



Louise Aghazarian



Leslie Gail Ferrin



Mary Mega Coughlan



Linda Susan Onishi



Marie L. Lessard



I would like to
thank george green ~
amy & dennis kowal
for all they have done
for me.

knowing and
working with them has
been a valuable ex-
perience that I will
never forget.

jan conway





Vera Korsh



Craig Covner







My Mother is EARTH
God MY FATHER is ABOVE
MY Soul's INHERITANCE
IS MY Willingness to LOVE
RALPH K. MESHARRY

For me by phone 11:30 PM.
1/73

Alice Wehter King
1973



Pamela Lawson



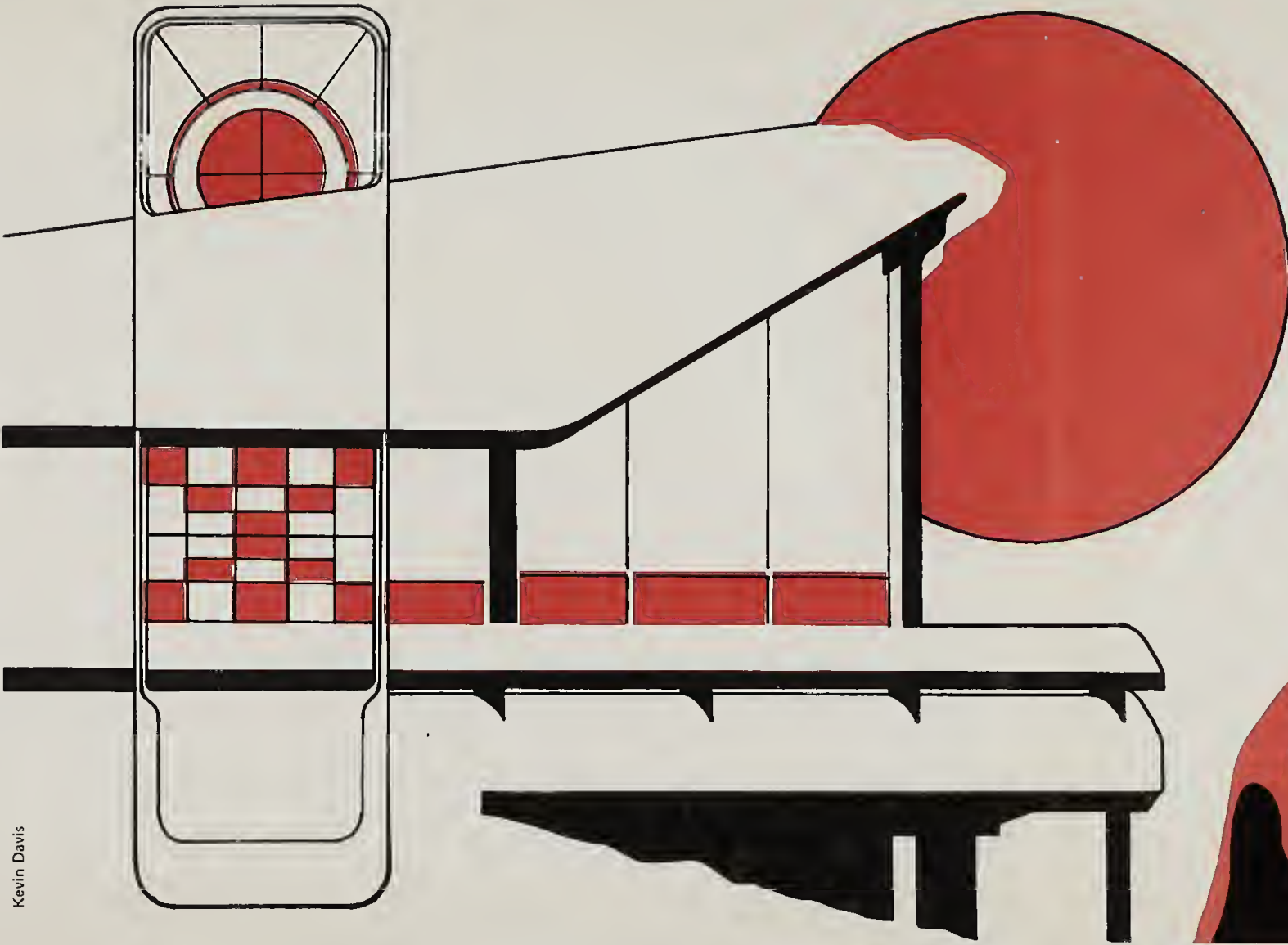
Bill Cook



Maryellen Conway



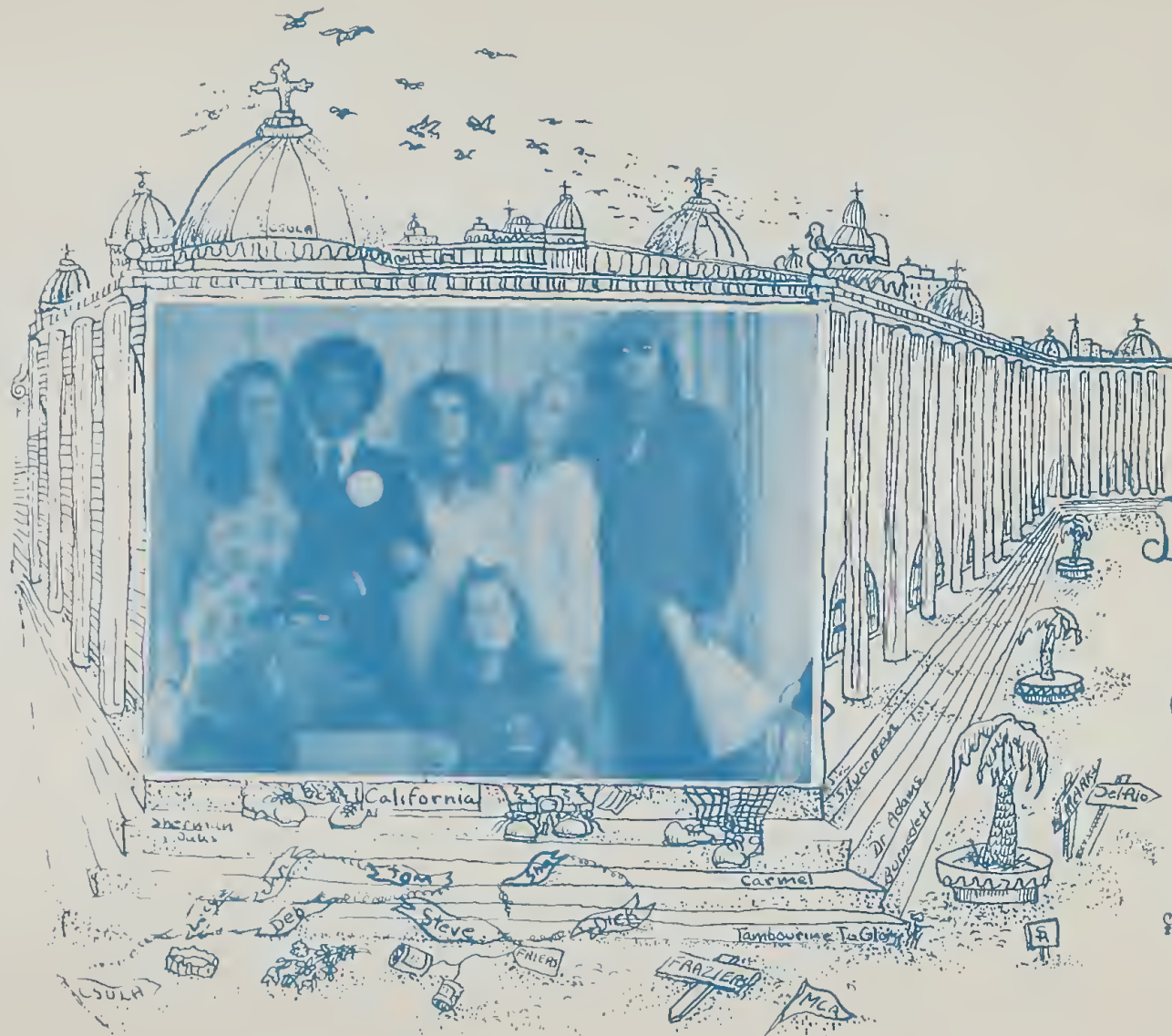
KD



for
on



Sharon E. Quigley, Lucille S. Cortese, Stephen Douglas Rose, Debra Ann Hamilton



You are cordially Invited to
attend the Reception of;



Debra Ann Hamilton
Stephen Douglas Rose

Given By:
Lucille S. Cortese & Sharon E. Quigley

Paula Lee Nove



Ling Yum Yeh



6

4



time exists on A
multitude of parallel
planes
the key to harmony
ties within the
knowledge that
the co-ordinates
Are obtainable.

3

**34K&S66
(W-4)27**

S

K

W



A PART OF TIME

I FILLED THIS SPACE

FROM RAGGED FRINGE TO EMBROIDERED LACE

A WAYFARER SEARCHING FOR A BASE

WE TRAVEL AT A FRNZIED PACE

AS CONFIDENTS WE JOIN THE RACE

SOME MEMORIES I MUST ERASE

THAT SMOKY TASTE

A DIRTY FACE

OUR LAST EMBRACE

ALL FOND REMNANTS

FAREWELL THIS PLACE



SUSAN LOEBL MEZGER



Pat Dionne



Initial

Simply give away your beauty
without talk and reckoning.
You are still. She says for you: I Am
And comes in meaning thousand fold,
at last comes over everyone.

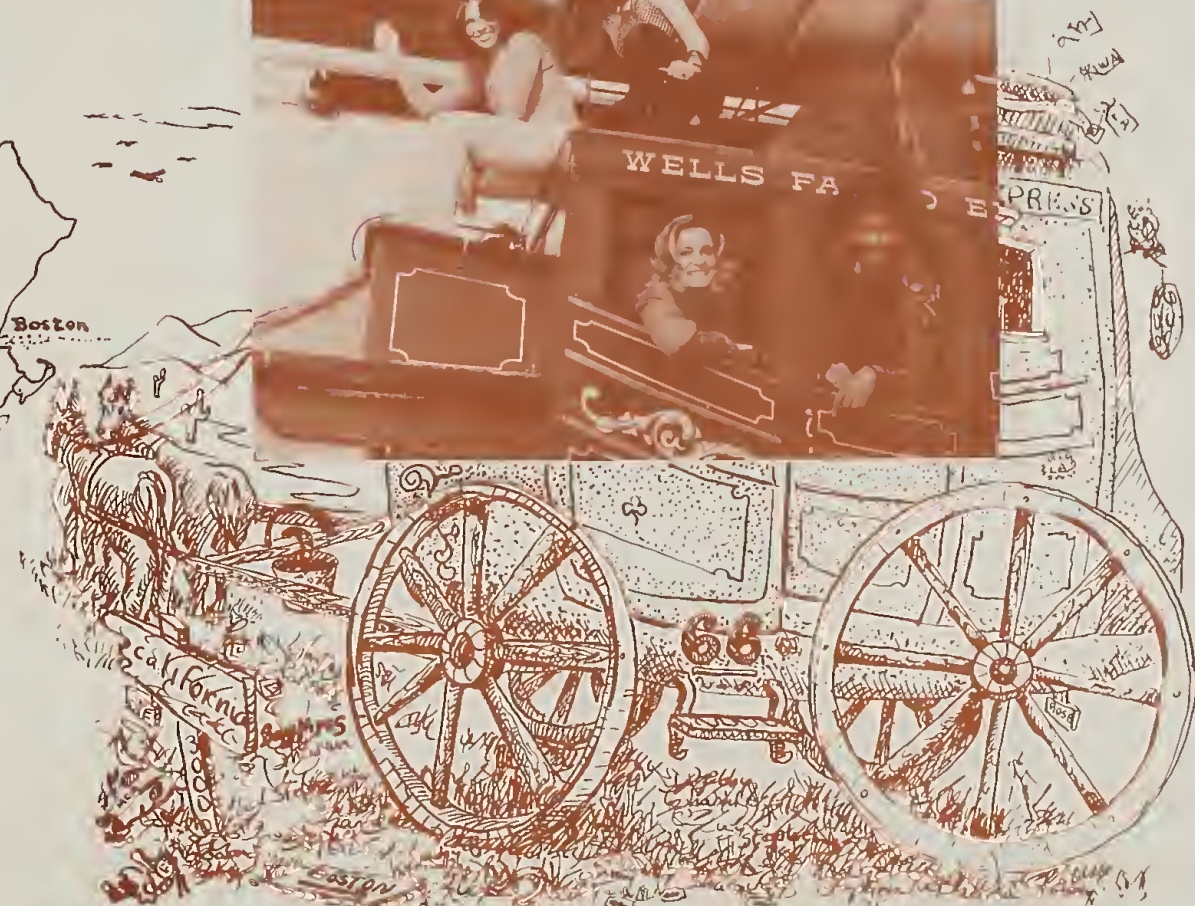
Rainer Maria Rilke



Pat Clark



With All Our Love From
Sunny California



Linda Maria O'Donnell











"You can go any
place and to any time
that you wih to go,"
the Elder said. "I've gone everywhere and
everywhen I can think of.....It's strange.
The gulls who scorn perfection for the
sake of travel go nowhere, slowly. Those
who put aside travel for the sake of
perfection go
anywhere, instant-
ly....."

Richard Bach
Jonathan
Livingston
Seagull
a story





Katherine Nelson





Well I've been told and it's been said
Everything is in your head
The total man by living free
Creates his own Reality.

Release the mind inside of you,
First to be Then to do,
The Master's work is everyone
And truth is all that can be done.

The starry sky contains our dreams,
Life's exactly what it seems,
The truth is nearly nothing more
Than shadows through the hidden door.

Well I've been told and it's been said
Everything is in your head
The total man by living free
Creates his own Reality.

Peter Kelly

Dick Weisberg



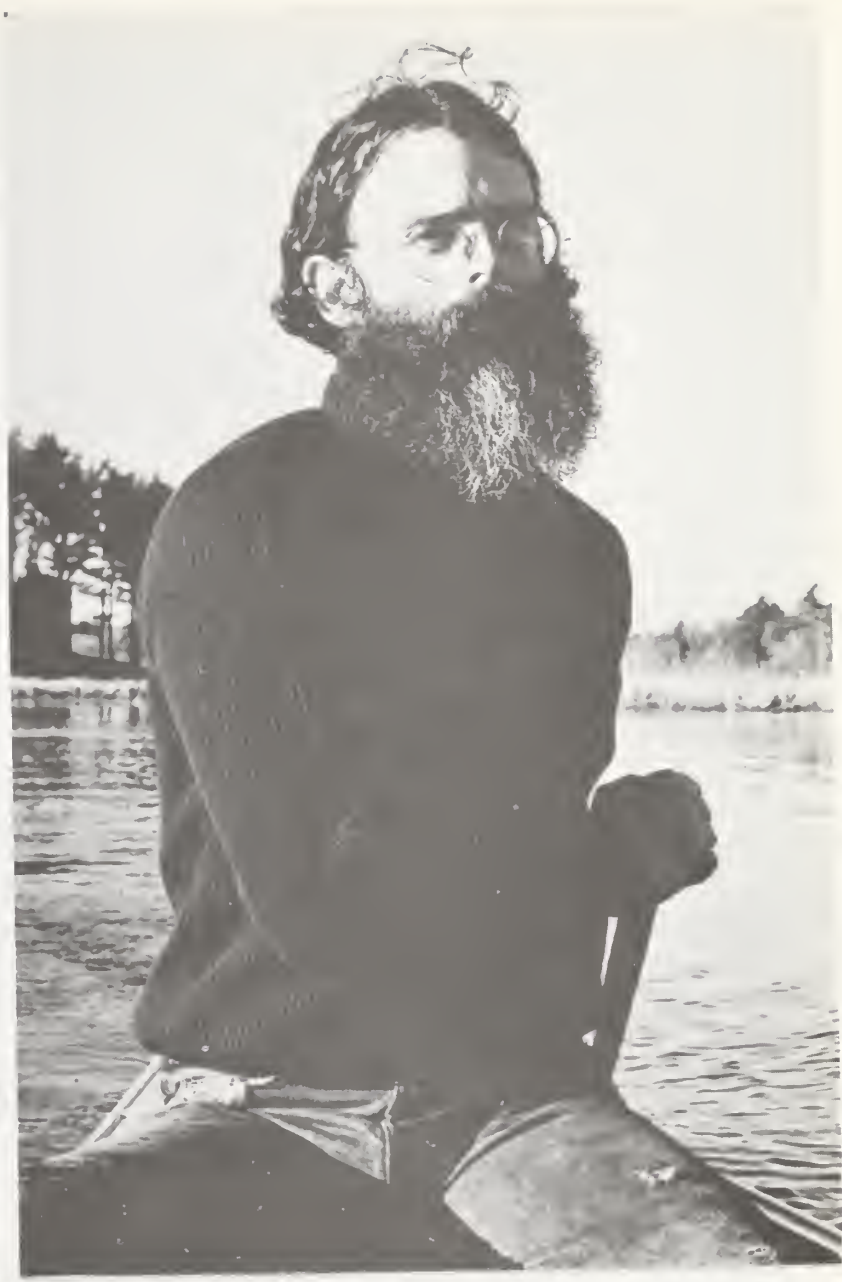
Dianne Mudarri



Dean Nimmer



George Greenamyre





Phyllis Ewen



Edward McCluney Jr.



Edward McCluney Jr.

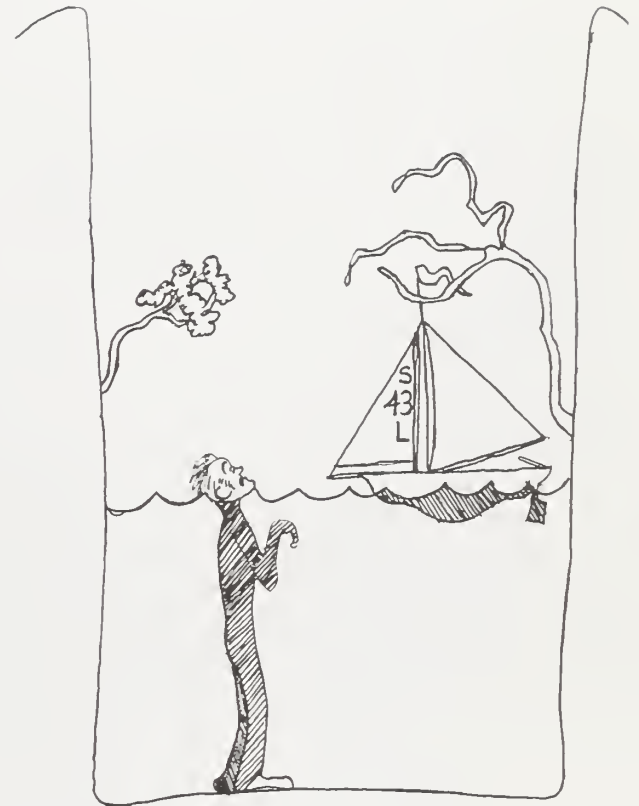


V. M. Allen





Negotiations - Collective Bargaining
7/11/72



Amy Briggs

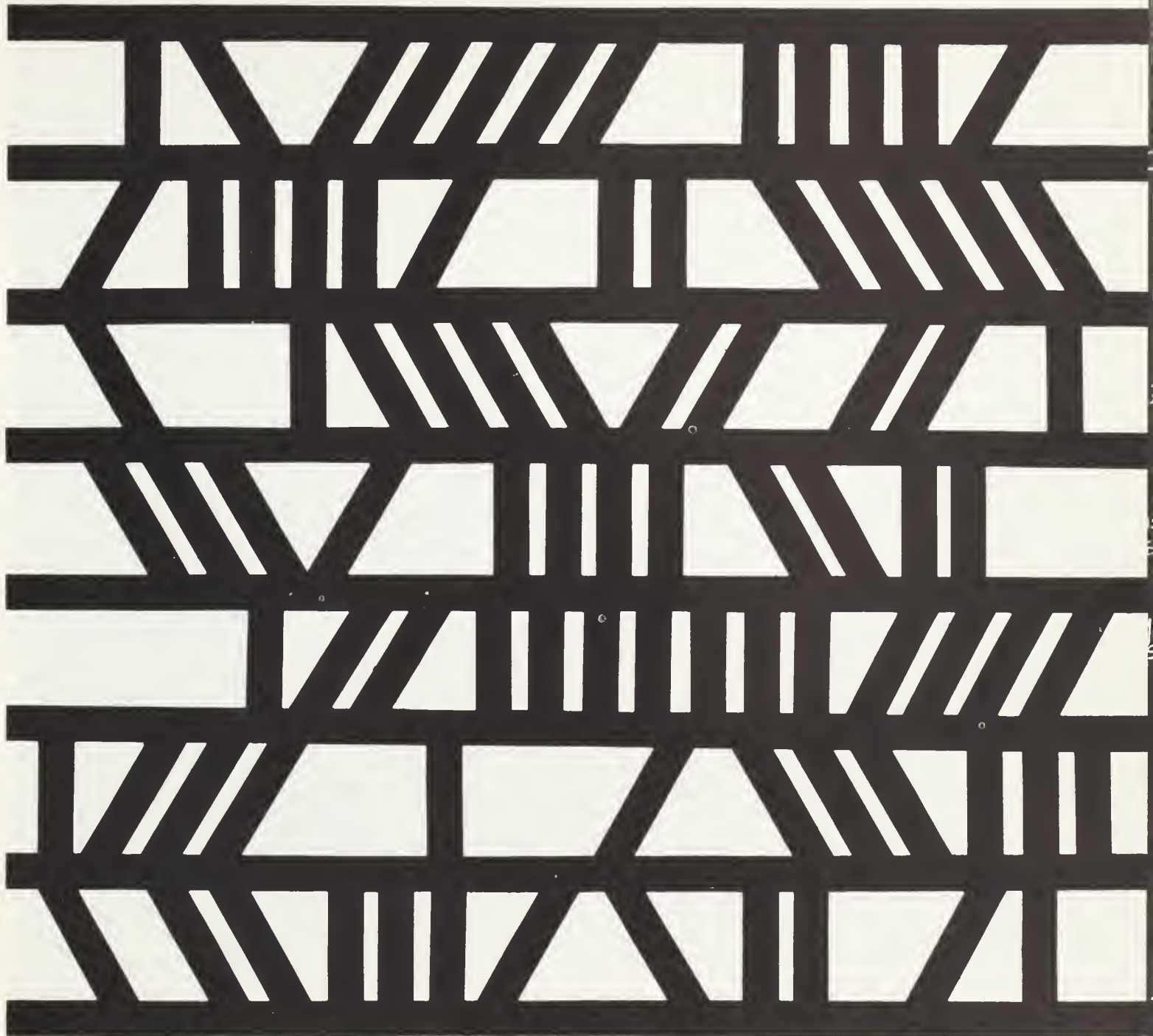




Gus Kayafas



Edward D. Movitz



MOVITZ 1972



"..... seeks the most complete development of
.... individuality....
combined with the highest development of
... association ...
in all its aspects,

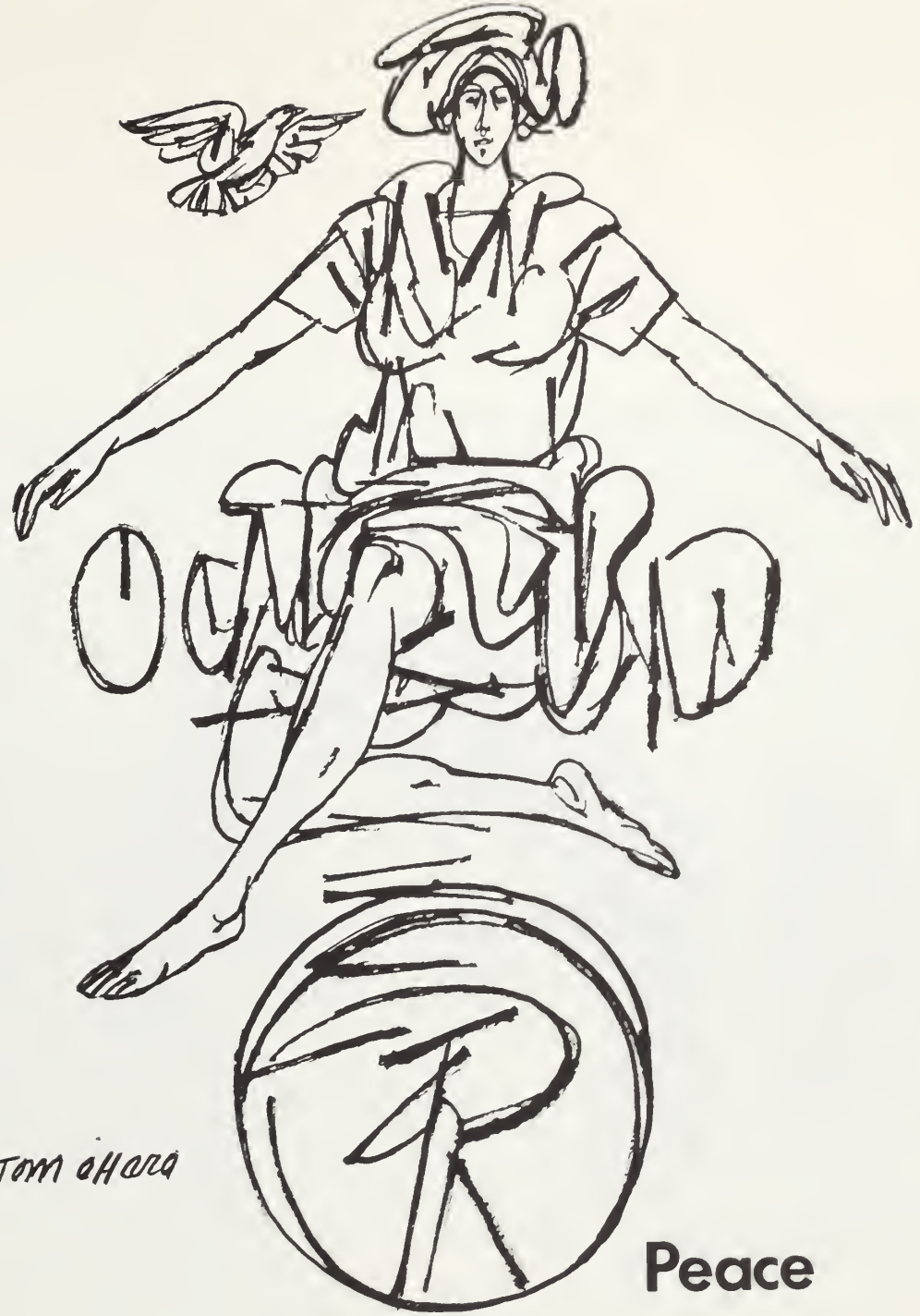
in all possible degrees,
for all imaginable aims;
..... ever changing,
ever modified association:
which carry in themselves
the elements of their
durability
and constantly
assume new forms
which answer best
to the multiple
aspirations of all;
a society, to which
pre-established forms,
crystallized by laws, are repugnant;
which looks for harmony in an ever changing and
..... fugitive equilibrium.....

between a multitude of varied forces and influences of every kind
following their own course....

Kropotkin

John Grepp





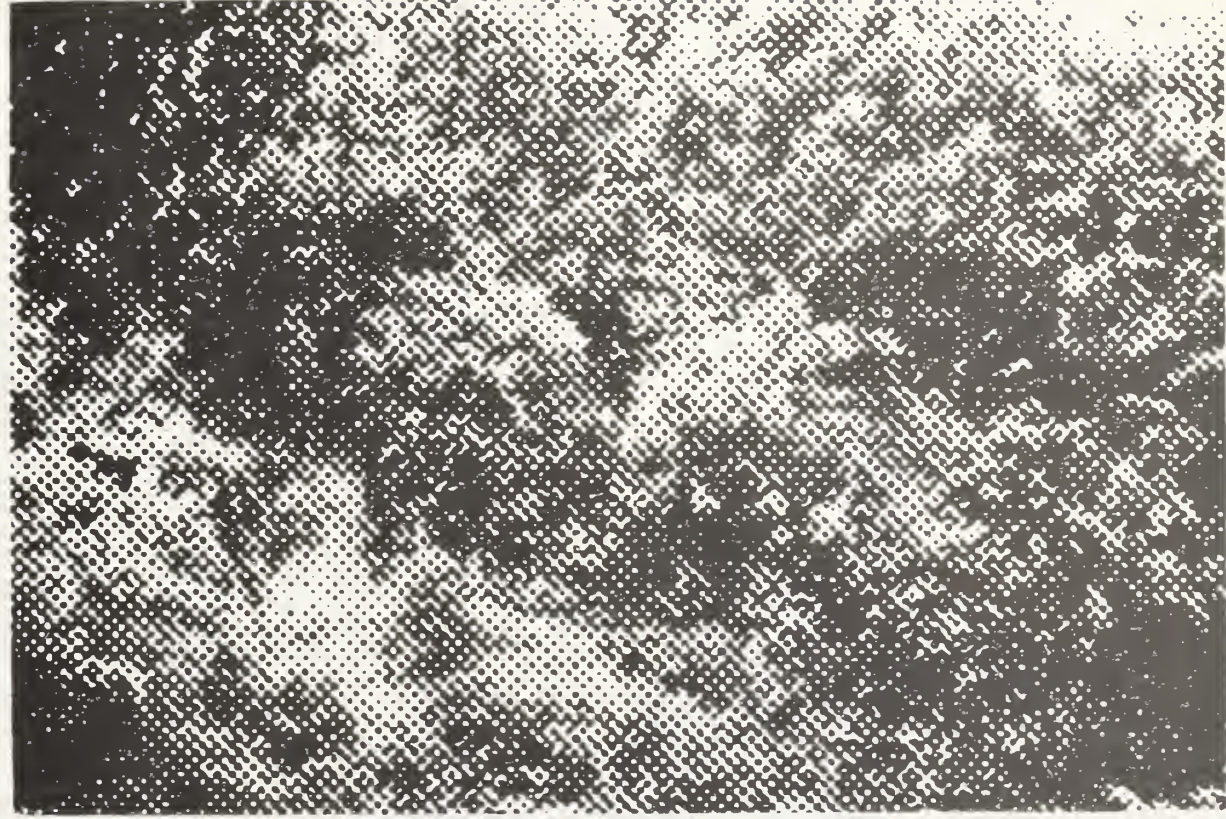
TOM O'HARA

Peace

Roz Gerstein



Arthur S. Hillman



CHARLES DEMETROPOLOUS

Boston, Massachusetts

Born in Lowell, he received his BFA at the Massachusetts College of Art, has taught at the Vesper George School of Art, Boston Center for Adult Education, Cohasset Art Center, has been an instructor at the Massachusetts College of Art since 1946. His watercolors are familiar to the Boston art world through his numerous one-man shows at the Guild of Boston Artists and elsewhere, including Boston Watercolor Society Exhibitions, the Boston Arts Festival, and the Lowell Arts Festival.

He is truly the chronicler of Copley Square in many moods. In the summer of 1969 his works were spotlighted in the Boston Public Library show, "Copley Square, Past and Present," and the opening art exhibit at the new Boston City Hall.

Portraits and landscapes in many collections, including Whistler House in Lowell, the Fitchburg Art Association, Northeastern University, Brookline Trust Company, Boston Public Library, and the United States Navy Combat Art Collection. He was featured in *American Artist*, January, 1970.



Charles Demetropoulos

Warren Hill



From a moral void - sub and super sonic invisible time free death - begin to
creep on fours - ears folded in against eyes void - smell and taste withered
with touch - slime again for fear of thyself - man run wild.....

Dennis Kowal '73

WWD

FRIDAY, JANUARY 12, 1973

WOMEN'S

THE RETAILERS DAILY NEWSPAPER

Vol. 126 No. 9

09210 YR

WOLLYN

IS NEW

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092500290M 112 7021 07

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One Year \$30
Payable in Advance



Drawing by Pedro Berrios

Pat's inaugural

NEW YORK — WWD has learned, as of this moment, Pat Nixon has chosen a slim princess dress that shows off her figure perfectly to wear to the Inaugural Ball on Jan. 20.

A source close to the White House revealed the Adele Simpson dress has six gores and is in pastel blue georgette over blue crepe for a two-tone effect. It has long sleeves and the V-neckline Pat loves so much. Because the dress will go to the Smithsonian along with all the other First Ladies' Inaugural Ball dresses, Pat wanted it to be very special. Another source said she is considering having it embroidered before delivery next week.

With the dress, Pat has chosen a short natural white mink jacket that Leo Ritter designed for Ritter Bros. Ben Thylan.

Phase Three gives business freer rein

By MARTYN CHASE

WASHINGTON (FNS) — The Nixon Administration's wage and price control program, whose bark was often tougher than its bite in Phase Two, may be somewhat toothless in Phase Three.

Aside from the food and health areas, the move from Phase Two to Phase Three looks more like a phase-out.

The Administration doesn't see it quite that way, but the top economic planners were extremely vague at briefings here Thursday on exactly what steps — if any — would be taken

By RICHARD WIGHTMAN

WASHINGTON (FNS) — The Nixon administration Thursday scrapped most of its mandatory wage-price controls, leaving the great bulk of the economy free to follow a "scouts' honor" regimen of self-discipline.

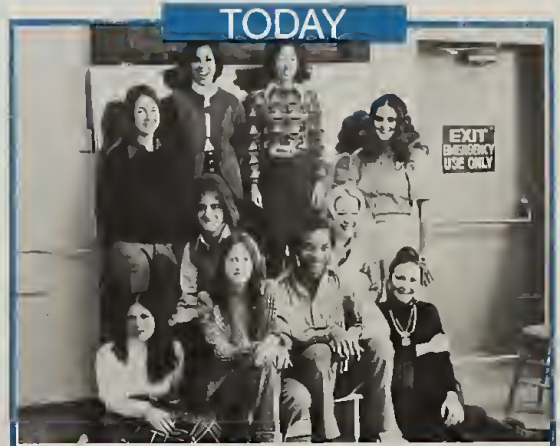
Out from under in Phase Three, effective Thursday, is the entire retail industry, except food retailers, and all apparel and textile companies.

In the future, each of these industries will be expected to impose its own self-administered controls

See NEW, Page 43

See PHASE, Page 6

Fashion industry and Wall Street reactions page 43.



Couture will draw names not numbers

A WWD SURVEY

The couture collections which open in Rome on Monday and in Paris the following week will attract some powerful regulars, but in name rather than number.

At least two prominent newspapers that usually cover the couture will not be attending, the New York Times and the Chicago Daily News. The Times' Charlotte Curtis, explaining the paper will have a reporter at the ready-to-wear collections the end of March said, "It's a matter of judgment, not economics. We feel rtw is more interesting at this point, but we may not always do it this way."

Vogue editor Grace Mirabella said Thurs-

See COUTURE, Page 11



THE PROPHET OF DUNE

Go placidly amid the noise and haste and remember what peace there may be in silence. As far as possible without surrender be on good terms with all persons. Speak your truth quietly and clearly; and listen to others, even the dull and ignorant; they too have their story. — Avoid loud and aggressive persons, they are vexation to the spirit. If you compare yourself with others, you may become vain and bitter; for always there will be greater and lesser persons than yourself. Enjoy your achievements as well as your plans. — Keep interested in your career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism. — Be yourself. Especially do not feign affection. Neither be cynical about love; for in the face of all aridity and disenchantment it is perennial as the grass. — Take kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with yourself. — You are a child of the universe, no less than the trees and the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. — Therefore be at peace with God, whatever you conceive Him to be, and whatever your labors and aspirations, in the noisy confusion of life keep peace with your soul. — With all its sham, drudgery and broken dreams, it is still a beautiful world. Strive to be happy. —

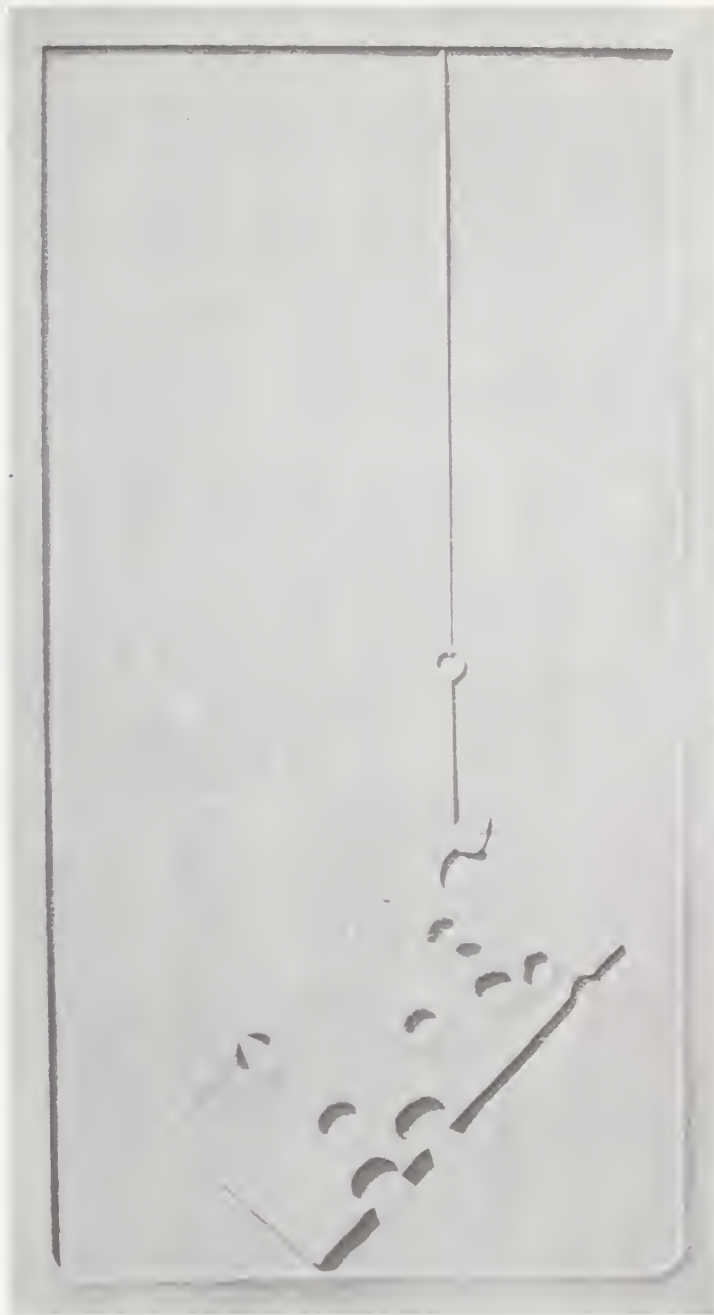


Lee L. Kane





Robert J. Benson



"a most elaborate mousetrap"



robert j. benson

William J. Hannon

A POPULAR SUPERSTITION ENVISIONS DESIGN AS
A MYSTERIOUS OCCUPATION
THE TRUTH IS THAT DESIGN IS A
VERY ORDINARY ACTIVITY ALM
OST AS OLD AS
AND FOOD GATHERING

GEORGE NELSON

INDUSTRIAL DESIGN AND VISUAL COMMUNICATIONS

The industrial designer uses visual communications to express his message with impact and precision. Usually we see what we can or want to understand. Very often, what our bias permits us to grasp. Only that which is understandable to him, can the designer clearly express in his work. Clarity of purpose makes one determine the media, presentation method, color, form and proper relationship in scale.



REQUEST DENIED







SHEA FOR THE YEARBOOK

Dear Faculty,
Dear Seniors,

Dec. 11, 1972

We are sure you will be delighted to hear that this is your
LAST NOTICE BEFORE INTERCESSION to inform you of our work schedule
on the yearbook.

DEC. 15--the questionnaire deadline. If your questionnaire has not
been turned in, your name will be typeset as it is written in Mr.
Stavros' records.

DEC. 22--we must have all other written material in order for it
to be typeset over intercession. If you are doing a poem, proverb,
or whatever, be sure you give it to us AS YOU WANT IT REPRODUCED!
That means lines, spacing, punctuation, EVERYTHING! And we must
have it by DECEMBER 22!

1st RETURNING WEEK IN JANUARY--all finished art work and photography
is due. Make sure it is properly mounted or as close to a mechanical
layout as possible (see wall outside C-9). If you are using two
colors, we need color separations.

The page size is 8 inches by 9 inches, but you are only concerned
with an 8 by 8 inch surface. If you need any help in doing any
mechanical work (cropping, reducing, photostating, etc.), someone
will be available during the intercession in the DRU room in C-9.

THANK YOU FOR YOUR ATTENTION, AND GET ON WITH IT SO WE CAN GET OFF
YOUR BACK AND ON YOUR YEARBOOK!

THE YEARBOOK COMMITTEE

NOTE: pages are printed on one side only, so your work will be
seen on the right-hand side as the book is opened.

Paul DANIEL Shea
"Irish"

He is the true artist whose life is his
material; every stroke of the chisel
must enter his own flesh and bone and
not grate idly on the marble.

Henry David Thoreau

You think you have problems!

Merritt Harrison





Lila Chalpin

Gently rubbing stones
We imprint you, you the world,
With iridescence

La Douceur du Jour

The day enfolds.
Noises people make--not human noises--
Tires on roads, horns, motors drone--
Noises nature makes--
Ticks, drips, soft plops, rustles--
All these the day resists.

Like a large gray mother
Her hands busy at some handiwork
Sitting close by but not among her children,
As they move their toys and lips
And squeak bare thighs on the bare floor,
So the day
Not nature, not man, not mind, not matter,
Presides.

Legerdemain

What a perverse and personal act you poets practice
--To pull a part of your plumbed cells into the light
(or dark, depending on your view of life)
And polish and present it, practically alive,
To Them, an enemy of Self, of sorts
(All Them are obstacles to Selves).
And yet, no expose is true--
The self presented violates no you.
What you yank out into your light (illumined life)
Your eyes alone can see through lines of curves and strokes,
Your voice alone can make sound live
And you alone remember ruthless searching after anxious sense.



If you are not for yourself
who will be ?
If you are only for yourself
what are you ?

If not now -- when!

Hillel

Uapine Quater



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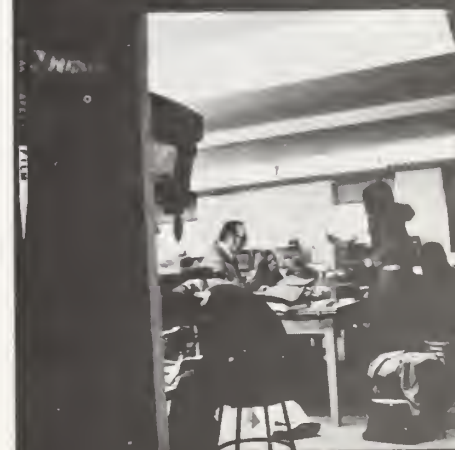
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